SOUND & SHADOW

Vol. II—No. 5. May 1933.

An illustrated Monthly guide devoted to films

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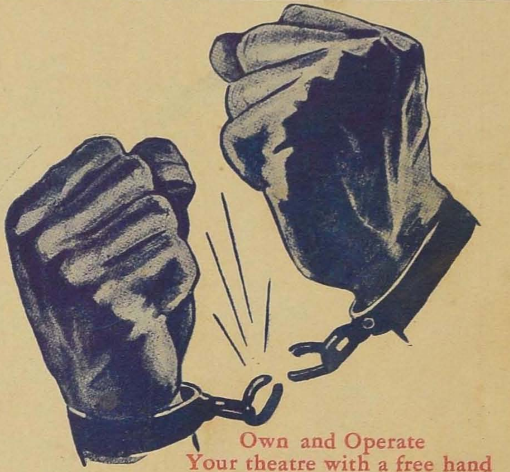
Y. Mahalinga Sastry.

Raktula. P. 31.



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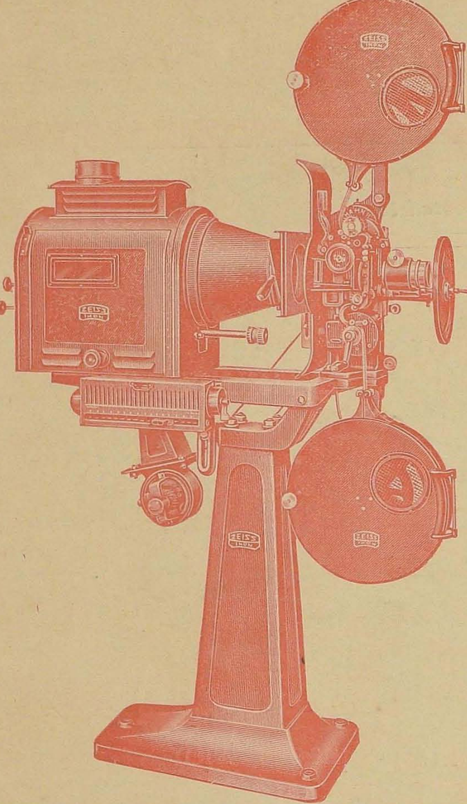

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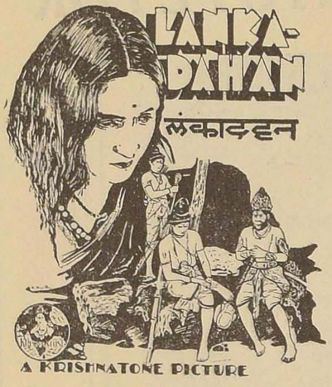

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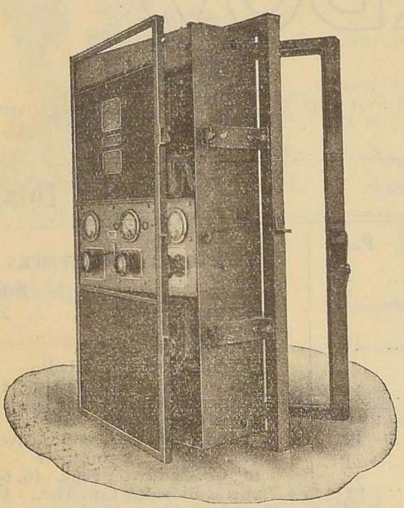

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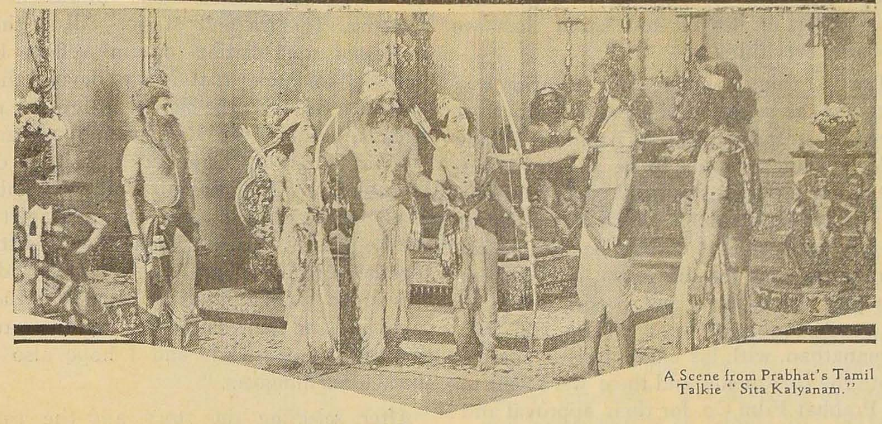

A Scene from Prabhat's Tamil Talkie "Sita Kalyanam."

Thinking Aloud

By

Filman

WHEN I wrote my last article referring to the difficulties which Bengal and Bombay producers have to overcome in the production of Tamil and Telugu Talkies, I never thought, that, as soon as the article appeared in print, I will be asked to organise a Tamil troupe for the production of a picture in the Prabhat Studio at Kolhapur. It was long known that Prabhat's intended to produce a Tamil picture and their Bangalore representative, Mr. Jayantilal of the Famous Pictures, has been consulting a number of people on the subject. Casually one day when I met him at the "Kinema Central," he asked me also whether I could help him to realise the objects of his principals.

Knowing full well the difficulties of the undertaking and that others abler than myself have already found the gathering together a set of actors impossible, my first idea was to decline the offer with thanks. But when to the natural irresolution caused by the elation in your mind when asked to help in a big undertaking where perhaps your name will be bruited about and covered by that fickle thing called fame is added the fact that the request is from a man of Mr. Jayantilal's character, you have no other alternative but to accept and accept, I did.

Man proposes and God helps. Deeply thinking over the matter again, I felt just like the frog who wanted to emulate the ox in one of those small stories and when I was about to burst with my own self-importance, in walked into my office, a young man, very small in stature, and extremely nervous and shy. When I offered him a seat he seemed as though he was asked to commit a sin and taking his seat in the corner of a chair, with hands, slightly tremulous, proferred me a manuscript which I found contained an article for publication in "Sound & Shadow." After a few questions and answers, I found that here was the man who could get me out of the difficulties which I have created for myself and that this young man, answering to the name of Ramanathan, knew more about picture production than many persons far

advanced in years and who have had many years' experience in the line. There are more things in heaven and earth than we probably ever think of!

The first thing to engage my attention was of course the selection of a suitable story. I have held strongly that if a Tamil or Telugu or Malayalam picture is to be produced outside of our province, it should be an All-India subject, that is, a subject which is familiar to the producers so that it may be possible for them to make no mistake in the introduction of proper atmosphere and proper dress. A few such subjects were chosen and Mr. Ramanathan, with his characteristic energy, wrote the treatments and these were sent to the Prabhat Film Co. for their approval and selection. Their choice fell on "Sita Kalyanam." With the idea of preserving the spirit of the original and at the same time of incorporating dramatic unity and intensity, a number of scholars well versed in the subject were consulted and a scenario written based on their suggestions, which was sent to the Prabhat Film Co. A number of sketches were also prepared incorporating our ideas for settings and locations and sent to Prabhat's for their guidance.

Selection of the story I found was a comparatively easy matter but the assembling together of a cast proved a job indeed. I might have very easily got over the difficulties if I had, like other persons who have taken troupes for the production of Tamil and Telugu pictures in other companies, just confined myself to professional players. But such a course would have gone against all my cherished notion that the improvement of the Indian pictures depends more than anything else on the introduction of educated and respectable actors. It is also my firm conviction that there should be complete suitability between a person and the part he is to portray. Above all the cast should be the best available.

Believing in these fundamental principles, the obstacles in my way appeared very great indeed but my enthusiasm in the cause buoyed me up. I at once gained contact with the numerous associations interested in Cinema, Theatre and Music. All of them expressed appreciation of my effort but politely told me that it was beyond their powers. But with the help of a few of my friends, notably, Mr. Raghavan, a research student into the Alankara Sastras in our literature, Mr. T. A. Raman of the Columbia Gramophone Co. and Mr. G. K. Seshagiri of the Renaissance Theatre, I was able to gather together a troupe which has given the producers entire satisfaction both as regards their capability and their suitability to the parts they are to impersonate and I hope also to the Madras filmgoers.

After selecting the story and the cast, naturally, I directed my attention to the dialogue and songs. Here again I wanted the best available talents to be utilised, that is, the dialogue and the songs should be worthy of the trouble we have taken in constructing the scenario and the cast assembled. My idea of the dialogue was that it should be crisp, dramatic and characteristic. I at once consulted my friend, Mr. R. Krishnamoorthy of the Ananda Vikatan, than whom there are very few better writers in the Tamil language and he directed me to Mr. M. S. Subramania Iyer, a noted scholar who has published a series of popular books and a well-known public worker. Though completely new to the writing of dialogue for a film from an already prepared scenario and the time at his disposal was very short, he completely grasped the spirit of the picture and prepared the dialogue which has given entire satisfaction to people who are well qualified to judge both in its construction and in diction. Here again in order to preserve the proper atmosphere of the original, the dialogue was shown to Mr. V. Raghavan, whom I have mentioned already and to Mr. V. Narayana Iyer, an erudite scholar both in Tamil and Sanskrit and who is the Assistant Editor of the Tamil Lexion, a monumental work which the Madras University is bringing out at great expense both of money and labour. As a

result, it may be said without exaggeration that the dialogue of "Sita Kalyanam" will be unique and extremely unlike those of other Tamil pictures so far produced.

As for the dialogue so far the songs, I was able to secure the services of perhaps the best composer in the Tamil language, one whose abilities have been very much appreciated by the South Indian public and has been honoured by the premier Music Association of Madras, the Music Academy, and whose compositions are sung by noted singers, viz., Mr. Papanasam Sivan.

Many popular tunes were selected and words suited to the situation, emotion and character of the players were composed and from the interest these songs have created among persons unacquainted with our music, it is confidently expected that they will become extremely popular with Madras cinemagoers, both critical and lay. So far as the background music is concerned, extremely apposite tunes to the emotional significance of the scenes have been utilised.

What the completed picture will be and how far it will find favour with the critical audience of Madras, that is in the lap of gods. But this much it may be granted that no pains have been spared to make the picture as attractive as possible and in fact, to mark unmistakably a turning point in Tamil picture production. The producers, the Prabhat Film Co. also are putting forth their best efforts using many of the gorgeous settings which have been specially prepared for their outstanding production "Sairandhri" which is now in active preparation, there is every hope that "Sita Kalyanam" will be a picture that will be altogether different from the other Tamil pictures.

Before I conclude this discursive article of mine, I cannot but express my deep sense of gratitude to all those who have helped me in my task. Especially my thanks are due to Mr. G. K. Seshagiri, the energetic secretary of the Renaissance Theatre, who have all along helped me in the selection of a cast and the preparation of the dialogue and who have also come with me to Kolhapur to bring our attempt to successful completion. I should also thank all the persons who have come with me to take part in the picture. This is the first time they have come to take part in films and though new to cinema acting they have done splendidly and even Mr. Shantaram, no mean judge of acting, has been completely impressed. For agreeing to come out and boldly setting at naught the pernicious notion that film acting is no good to respectable people they deserve congratulation and thanks of all those who are keenly interested in the improvement of Indian pictures. Especially I would like to commend the action of Mr. V. Sundaram Iyer, Advocate of the Madras High Court, who has come with me with his daughters and son. His action shows his interest in the improvement of cinema art in this country which, unlike that of most others, did not stop with mere lip sympathy and is worthy of emulation.

A Scene from Prabhat's Tamil Talkie "Sita Kalyanam"

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Screen Sidelights

Ernest Lubitsch is to direct the latest play by Neol Coward "Design for Living" which Paramount is contemplating to purchase at a reported cost of £12,000. Frederic March Miriam Hopkins and Herbert Marshall are, likely to appear in the picture.

* * *

John Barrymore, it is understood, will appear in a new version of Sir Hall Caine's famous drama "The Christian" and Jean Harlow will play opposite.

* * *

The daring and the troubles which news cameramen undergo to record pictorially the happenings in the world will be immortalised by Radio in "News Reels".

* * *

Owing to the decrease of interest in Western Pictures, studios in Hollywood who were producing this class of pictures are contemplating to produce ærial dramas.

* * *

Another English classic, "Of Human Bondage" by Somerest Maugham will be filmed by the Radio with Leslie Howard in the leading role. This novel describes the unhappy life of a physically handicapped medical student in London and his unreasoning attachment to a meanminded teashop waitress.

* * *

Joan Crawford has signed a new contract with M.G.M. John Barrymore has renewed his contract also with M.G.M. and his next picture will be "Night Flight".

* * *

Father Bernad Hubard, an American priest, has made a film of the gigantic Alps of Southern Alaska enititled "Aniakchak" which will be distributed by F ox films.

Dean Swift's celebrated work "The Gullivers Travels" is reported as being filmed by Universal under the direction of Karl Freund.

* * *

Paramount announce that in their future productions music will play a far more important part.

* * *

Ramon Novarro who has hitherto remained a confirmed bachelor, is rumoured to have become secretly engaged to Myrna Loy.

* * *

Chaplain, according to Sam Goldwyn, is rather badly in love just now. When that cools off a little he will get started on a new picture in which he will not speak but the other characters will. Paulette Goddard, reported secretly married to Chaplin is to play the heroine.

* * *

British companies realising that the reputation of Hollywood is built on the talent which has poured there from all corners of the world, are making strenuous endeavour to induce prominent stars and directors to come over to London. If this goes on, English film production will become a serious rival to that of America.

* * *

Hal Roach, the famous comedy producer, is coming to London to produce British comedies for M. G. M.

* * *

M. G. M. is to produce another all star picture just I like Grand Hotel. No less than seven stars namely Mariex Dressler, Wallace Beery, Lionel Barrymore, John Barrymore, Clark Gabll, Jean Harlow and Lee Tracy will appear in the picture "Dinner at Eight".

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Indian Cultural Films

A NEW LINE OF WORK.

"BY CHITRA CHITTA"

THE harnessing of the cinema and the talkie for the purpose of education is often discussed and, in a country like India, their effective exploitation for spreading literacy among the masses must be one of the chief items in the programme of work before New India. Work in that direction is already seen. Here is discussed the work of the cinema and the talkie for the sake of one important aspect of education. *viz.*, the cultural.

Great is the heritage of India in the realms of the arts of Architecture, Sculpture, Drama, Dance etc. Scattered all over the country are magnificent edifices, and wonderful carvings which foreigners and tourists from all countries yearn to see. They in their enthusiasm have, if possible, taken away with them some of the treasures in stone and bronze. Such has been the process of how neglected caves and desolate temples have been evacuated and Museums in Europe and America have beautified themselves with the art of India. The average English educated Indians, with the exception of the few persons who cling to the old life, its religion, temple-going etc. and of the few new renaiscence-spirits who are working for the cause of Indian Art, who visit the temple with cameras though not with offerings, write and lecture upon Ajanta, Nataraja, Mahabalipuram etc.- are absolutely indifferent to, nay, ignorant of an important part of the creative life of their fore-fathers in this land. The creative life of a nation, its arts, philosophy and literature are the most important part in its history. If India should attain life and revive her ancient glory, education should be given in her arts. We live "in the present, upon the past and for the future." The new creation must be preceeded by an appreciation of the old heritage and in this work of educating the so-called educated public in the realm of ancient Indian arts, in all its branches, I think, the cinema and the talkie, can help to a vast extent.

One of the ways to educate the public and give them a knowledge of ancient Indian Architecture and sculpture is to produce pictures with stories, an organic part of which are the great caves carved with superb images, Ajanta, Ellora, etc. such places as the Hampi ruins, and to lay the situations in sites of artistic value, and weave the story on the background of the numberless shrines and temples that sanctify almost every village and town of South India. It is said that the Bangalore production 'Vasantasena' was some work in that direction. It is not much. Pictures from the north, with stories depicting annals of Mogul rule have shown us sights of the Mogul Architecture but such work for old Hindu Architecture, work on a large scale, has yet to be undertaken by any film company.

Another and more useful or more direct method and upon which I want to emphasise, is the creation of an '*Indian Art News Reel.*' There are the British Movietone News, Fox News giving us News of various things happening all over other countries. But in India no regular News Reel has yet been started. There appear some pictures showing political events which are at once banned. A beginning was made by Mr. Narayanan in Madras. The picturing of present day hackneyed events and engagements like laying the foundation stone to a building by the Governor, a teaparty, an opening function—these are insipid things. Political News will be banned. But News-Reels like the '*Indian Art News Reel*' will be highly useful and popular in India and abroad. It will raise the level of art-education of the philistinic careering mentality of this age of slavery among the educated Indians and abroad, it will help international understanding, remove exaggerated notions and effectively suppress the growing crop of 'Miss Mayo literature.' It will be the one sure film produced in India which can have universal circulation. Nor is its use for the art-critic of India any the less than to others. For the art-critic knows of a few things and in vast India, numberless are the beauties in every nook and corner, awaiting discovery. The present generation of Art-critics, who have no mind for Research and harp upon a few specimens spoken and written upon for the *n*th time can be helped by the imaginative enthusiast with the cinema camera by bringing to light, one by one, in a regular serial, every bit of art in stone and bronze, in the shape of folk-

dance and folk-drama, which every part of India is rich in. And this will go to remove to a great extent provincial superiority-complex regarding artistic achievements which, I think, is the greatest menace awaiting the future of Indian art.

The Indian Art News Reel need not be so descriptively and prosaically named. An imaginative poetic mind can invent a beautiful Sanskrit name for it. It is a matter of detail to be thought out after the thing is started. The Reel should tour up and down India and devote its attention not only to temple-architecture, or famous sculptures but also to the forms of the arts of dance and drama among their folk in the village, intertwined with their festivals. Most Indian art, in the form of folk-art which enriches the life of the poverty-stricken people of this county which is mainly rural in its nature, can be photographed and shown. This will not only promote the better understanding of Indian Art but of the village-life of rural India also, between which and the modern English educated people's city life there is such a huge gap. India is a land of temples and towers, of Kshetras and Tirthas, of fairs and festivities. Short picture Reels of the Melas, the Pushkaram, the Maha Makam, the Kumbha Mela, must be made. The Mahamakham has come and gone in Kumbhakonam and such a crowd is going to gather there only after twelve years. We are glad to hear that the National Theatres, Madras made a film-picture of this great-bathing festival. Great festivals are celebrated every year in South India in every shrine and each shrine is famous for a particular festival. The Arudra festival at Chidambaram, the car-festival at Tiruvarur, the Kritigai-deepa festival at Tiruvannamalai,——these special and very famous festivals must form part of this News Reel. News was announced that a great and sacred fair was held in Ujjain; but in distant South India, what idea do people have of it?

Though it seems that English education, a political life, conferences, meetings, have suddenly reshaped the life of the Indian people, there are yet vast parts of the population living the ancient life of India. In the life of village-India there are quaint and beautiful habits, customs, feasts and festivals. Take for instance the celebration in our Tamil villages of the coming of flood on the 18th of the Adi month, the Padinettamperukku. Each family prepares all kinds of Chitra Annams and other kinds of light food and repair to the village brook or river. The elderly woman sits on the bank and distributes little by little, the refreshments. Youngsters, boys and girls, in water brink or in knee-deep-water or waist-deep-water jump and eat the refreshments in their hands and this welcome to the freshes in our rivers is a glorious sight to see. This is one of such innumerable things which beautify rural India. These really form part of Indian life and stories filmed, must not always harp upon Rajput Romances or Epic stories but should turn their attention to a depicting of the real life of our people. Take again the Jellikkattu, the counterpart of the spanish bull fight in our Tamil villages. The Jellikkattu has greater beauty than a bull fight, because it is not really a fight and Indian educated public is entertained only with the bull fight from Spain which appear in films from abroad. It is like our cinema public enjoying the Oxford boat race in a Movietone News Reel. Substitute in its stead a reel of a picture of a rural Indian scene, with a river, in which boats cross, with boatmen singing the Odam or the boatsongs.

So far I have spoken of the service of the cinema and the Talkie as a full story and as a News Reel, for ancient Indian Architecture and sculpture and the real rich religious life of the vast population, full of festivities and forms of folk-arts. To the art of dance and drama I now turn attention. The Art news Reel must visit every corner, every village and bring to us pictures of the quasi religious dances and forms of drama by which the folk's life has been immensely enriched and made beautiful. Many of such forms of art, of dance and drama are dying if they are not dead. No one now hears of Pasuvan, the girls' Kolattam festival or the Manambu, another girls' Kolattam celebration. Short News Reels must be made of every such form of folkarts of the Bommalattams, the Pahalveshams, the Terukkoottus, the old Natakams of Sulamangalam, Uttukkadu and other villages of Tanjore Districts, of the Kathakali and other Kerala varieties, of the Yakshagana of Karnatakas, of the Vithi Nataka and the performance of the Kuchpudi Bhagavatars of Andhra and of many others like these. Short musical Revues of Bharata Natyam by experts of that art as handed down traditionally will show to the ignorant English educated Indian spirits of estranged and denationalised tastes, and people of other countries interested in our art, what real

(*Continued on page 14*).

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Behind the Scenes in a Film Studio

By Sheikh Iftekar Rasool

I shall be told 'I am giving the game away', but since a stage has reached when it is practically impossible to distinguish the difference between the real thing and the imitation, there can be no harm in giving the public a glimpse of some of the marvels of ingenuity behind the screen.

"Hell's Angels" is a fine example to start with. All those who have seen this wonder film would not perhaps believe me when I say that everything was done within the four walls of the studios. How did they do it? Can it be possible that they actually were able to photograph such scenes? These are the questions which would be baffling the heads of thousands of moviegoers all over the world. Yet it is all very simple. These scenes were created by scale model photography—which means nothing to the average fan and to those of us who are not mechanically inclined, but is simply explained. Scale photography is the answer to the demand for realism. It is not used with any intent to deceive but for the purpose of creating scenes which could not be more real if they actually were seen by the moviegoer in real life.

In producing "Hell's Angels," the millionaire producer Howard Hughes could easily have wrecked a full-sized Zeppelin without damage to his workers in the least. But the scenes would not have been nearly so effective, for in scale model photography, the entire set is under control of the director, Close-up shots of the Zepplin falling in flames to the earth were taken with accuracy and precision that would have been impossible had a full-sized airship been used.

The model Zeppelin being ready, a sturdy steel cable was stretched half the length of the building and it was from this that the model Zeppelin was suspended on a trolly, which permitted it to be moved up and down, or from side to side. Runaways and balconies were built around the sides of the hanger so that cameras might photograph the action from all sides.

You will remember that on the screen the Zeppelin first made its appearance emerging from fleecy clouds which rolled back as the ship pushed its nose through. To make it look real 'liquid smoke' was released directly in front of it, and the airship was drawn slowly through. Strange disclosures! Are they not?

Sitting in a movie theatre you see the principal street scenes, with their skycrapers, architecture, stadium scenes where the races are run and several other incidents that the eye would shrink from looking at them. The movie Sheiks watch the same with the critical gaze of fellow craftsmen, viewing an expert piece of work. Swell photography, they say. Those thrills are box-office, all right. Yet they are all faked. For example when you see a huge big building, it is the combination of actuality and model. The basis of this elaborate deception is a complicated system with a mechanical nucleus called the Schufftan process,—a German invention, like most of the progressive film producing devices. Suppose that your film story calls for a scene in some expensive setting, such as the Taj at Agra or the Hall of Mirrors at Versailles. You cannot go there with your unit or reproduce the exactitude in the studio. What you do, therefore is to secure a photograph of the hall itself and enlarge the photograph to a size of about 18 inches or two feet square, a reflection of which by means of a mirror, is projected into the eye of the camera in such a way that its image is accurately joined to the top of the image of the built scenery. This thing calls for extreme manipulative skill and the most delicate mechanical adjustments. Similarly clever work is done in most of the film studios by means of paintings on glass and cut out photographs.

A Hollywood producer, working on these lines, could film the whole of India from a few shilling worth of picture postcard views, and the oldest Indian picture-goer would not know that he was not looking at scenes filmed in India.

So much so about the scene making. Now a little about the stars. You may sigh when you see a favourite star of yours and say "If I could meet a girl as pretty as that". A

studio executive wouldn't perhaps stop and waste his time in talking at her. You may say enviously "It must be simply wonderful to be as handsome as that", but you may hardly know it may be his make-up that makes him look broadshouldered.

If a man can't be a hero to his valet, a woman isn't a mystery to her employers or neighbours.

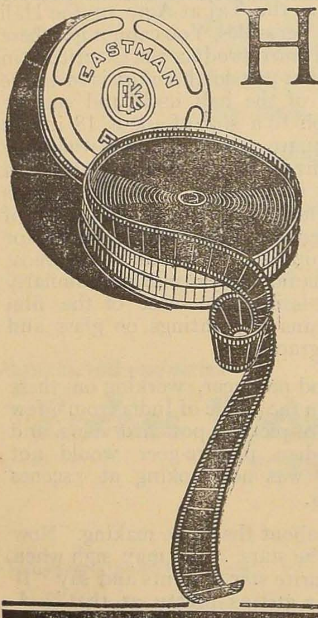
We don't see the stars as you see them. We see them as they are and not what they profess to be. We see them repeating a simple English over and over until it is perfect.

Knowing exactly how pathos is produced doesn't hamper us in the studios either. We know every trick in the studio from glycerine grief to running tears. We do not let highly dramatic utterances and such incidents move us. They are passed by with bored indifference as part of the day's work. We see the faces under make-up, the canvas and boards behind the castles. The truth is that the drama we watch behind the scenes is often more thrilling than the picture you see in the cinema house.

(*Continued from page 11*).

Indian dance is; and this will also help to rejuvenate a dying art and help to suppress the spurious and counterfeit dances of Indian Renaissance-artists of to-day, who signify the truth that the first dawn of Renaissance is always crowded with counterfeit Art, illusions and 'humbugs.' It will also prevent the occurence in future of such Hollywood horrors as the dance of Siva by Greta Garbo in Mata Hari! An exhaustive survey of the material is impossible here. I think the imaginative cinema enthusiast, the cinema tradesman and the art-enthusiast are here sufficiently put on the track by a few indications for a new line of work. This, I think, is a service the growing Indian Cinema and Talkie Industry owes to Indian Architecture, Sculpture, Dance, Drama, fairs, festivities, and folk-life in rural India, in the appreciation of which are numerous benefits *viz.*, the nationalisation of our tastes and bringing in of a spirit of swadesi in Art, the helping of the renaissance movements in Art on the proper lines, the enriching of the realm of Cinema and Talkie as such, the promotion of better international understanding—words which are now mere sounds and visions which now seem mere shadows.

Here are 3 landmarks



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FROM OUR OWN CORRESPONDENT

BRITISH FILM INSTITUTE:

THE Joint Committee of the Commission on Educational and Cultural Films and the three bodies representing the film trade—that is, the Cinematograph Exhibitors' Association, the Kinematograph Renters' Society and the Federation of British Industries (Film Section)—have now reached agreement on a scheme for the setting up of a British Film Institute. The general purpose of this Institute will be to encourage the use and development of the cinematograph as a means of entertainment and among its specific objects will be:—

(*a*) To act as a clearing house for information on all matters affecting the production, exhibition and distribution of films (including educational and cultural films) at home and abroad.

(*b*) To influence public opinion to appreciate the value of films as entertainment and instruction.

(*c*) To advise educational institutions and other organisations and persons as to sources and conditions of supply, types of films and apparatus, and the conditions of production, distribution and exhibition.

(*d*) To act as a means of liaison between the trade (producers, distributors and exhibitors) and cultural and educational interests.

(*e*) To promote and undertake research into the various uses of the film and of allied visual and auditory apparatus.

(*f*) To maintain a national repository of films of permanent value.

(*g*) To compile and maintain a descriptive and critical catalogue of films of educational and cultural value.

(*h*) To act, if required, as an advisory body to the Government Departments concerned with the use and control of films.

(*i*) To undertake the certification of films as educational, cultural or scientific.

(*j*) To undertake, if required, similar duties in relation to India, the Dominions, Colonies, Protectorates and Mandated Territories.

The Institute will have a membership based on subscription, and its government will be vested in a Council representative in equal proportions of the film trade, educational interests and the general public. The membership of the Governing Council has not yet been completed, but it includes Mr. Thomas Ormiston, M. P., Mr. C. M. Woolf and Mr. S. Eckman, as representing the film trade, and Sir Charles Cleland. Mr. A. C. Cameron and Mr. R. S. Lambert as representing the Commission on Educational and Cultural Films. The Council will have power to appoint committees and entrust them with duties in carrying out the work of the Institute. It is understood that the new Institute will, at an early date, make application to the Privy Council for a grant of funds from the Cinematograph Fund constituted under last year's Sunday Performances Act.

FIRST INDIAN TALKIE FILM IN LONDON.

The producer, Mr. Himansu Rai, has added a further achievement to his previous successes in his first Indian talkie film which has been successfully completed and released in London. Mr. Himansu Rai, who is the Managing Director of "Himansurai Indo-International Talkies Limited" Bombay, started the production of his first film in India and the exteriors were shot in various parts of Rajputana. To give final touches to the film he with his party left for Europe and eventually completed the film "Karma" or "Nagan Ki Ragni" in Cricklewood Studio. The film has been produced in both the versions *viz.*, English and Hindustani.

The press show of this film was given in London on the 10th instant in the Twoli Theatre, West, and the public show was given on the 15th instant by British Gaumont Company. The film received a brilliant opening; important persons including Secretary of State for India witnessed the show. The picture is attracting crowded houses mainly due to the fascinating glimpses it gives of typical life in India today where elephants and Motor cars share the Highroads, and lovely photography and the serene classic beauty of Devaki Rani.

The leading roles in the film have been played by Mr. Himansu Rai, Devaki Rani (daughter of late Colonel Choudhri) and Sudra Rani, daughter of Maharaja of Burdwan. It is interesting to note that this is Devaki Rani's first appearance and the critic of the *News Chronicle* hails her as an actress who will dazzle London, while the *Daily Telegraph* describes her as a younger Dolores Del Rio with a softer accent and a singing voice such as is given to few actresses.

The film is produced by a whole indian cast and the story was written by Dewan A. Sharar a well known poet of Punjab. There are vivid scenes of tiger hunt and very costly dresses have been worn by actresses.

Mr. Himansu Rai will be returning to India shortly with his staff and on his return the picture will be released in India. It is further interesting to note that Himansu Rai-Indo-International Talkies Limited has been associated with a newly floated British Company "Indian and British Production Limited London". Sir Chiman Lal. H. Setalvad the Chairman of Himansu Rai Indo-International Talkies Limited is taking keen interest in the promotion of this concern and it is hoped that the company will produce series of such films in its own up to date studio in Bombay which is to be established.

BEBE DANIELS FOR B. I. P.

B.I.P. are able to announce this week that Miss Bebe Daniels, the famous American star of "Rio Rita" fame has been signed up to star in two films both of which are to be "musicals."

The first—"She Wanted Her Man," is a German adaptation and Paul Stein, who was responsible for the direction of such success as "Sin Takes a Holiday" and "The Common Law," will direct. Stein is also under contract to B.I.P.

The other starring vehicle chosen for Miss Daniels will be the famous Daly's musical play "The Southern Maid," and Harry Welchman has been chosen to be her leading man. Nancy Brown will also play an important role in "The Southern Maid."

OFFICIAL APPROVAL OF "ENGLAND AWAKE"

A private screening of the British Instructional picture of Empire progress—"England Awake"--was arranged for Lord Bessborough, Governor General of Canada at the Parliament Buildings, Ottawa, a few days ago. His Excellency the Governor, his suite and many Government officials attended the screening and were extremely enthusiastic in their praise of the picture. His Excellency expressed his appreciation and delight and said that in his opinion every theatre in the Dominion of Canada should show this wonderful production.

"England Awake" does indeed carry an inspired message of Empire strength and progress and has been heartily commended by the many administrative officials to whom it has been shown in the various parts of the British Empire.

A NEW STYLE MAKE-UP FOR THE SCREEN.

A bright invention by a British expert will enable film actresses to look beautiful, "on the set."

Until now, visitors to film studios have always been surprised at the sickly yellow make-up with which beauty adorns itself for the motion picture camera.

Any shade of red normally photographs so dark that the average film star has to look yellow to appear white. Carmine would make her look like a female Al Jolson.

Now, Mr. Gerald Fairbank, the well-known make-up expert at the British Lion Film Studios at Beaconsfield, who has been experimenting with grease paint for years, has evolved a rose-pink, natural bloom which gives to the film star that delightful school-girl complexion and allows her to photograph like an actress.

Instead of the usual daffodil hue, the recognised stock colour of film cheeks, our leading ladies will henceforth, look beautiful to the cameraman and appear even more beautiful in the finished picture.

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FROM OUR OWN CORRESPONDENT

MARLENE Dietrich will return to her home in Germany immediately after completion of her present Paramount picture, "The Song of Songs"

"I have made absolutely no other plans" Miss Dietrich declared.

Various recent reports that she would appear upon the stage in New York, Berlin, London or Paris, or that she might make pictures in Germany in association with her screen discoverer, Josef von Sternberg, were dismissed by Miss Dietrich as mere rumors.

"True, I have recieved a number of proposals, both for picture work and for the stage, but I have not discussed any of them seriously, nor even considered them. What I want to do first is rest. After that, I will decide.

Will she return to Hollywood?

Miss Dietrich does not know definitely.

If she does, an impelling factor will be the love that her eight year old daughter, Maria, has for California.

When and if she does decide to make more movies, Miss Dietrich declared, she will not do so under a contract arrangement with any one studio. She will sign papers only for one picture at a time, with the understanding that she may have a choice on the story.

Questioned as to her preference for the stage or the screen, Miss Dietrich, who was a popular Berlin actress before entering the films, said that picture work is more fascinating.

* * * *

Wheeler and Woolsey, RKO Radio Pictures Stellar Comedy team sailed April 7th for a personal appearance tour around the world. The voyage is a direct result of work in their newest picture, "Diplomaniacs", they confided to the writer.

In that story they journey to Geneva and the world peace conference to represent to Adoop Indians in the cause of peace. Cinematically speaking, they travelled across the Atlantic, stayed awhile in Paris, then went to Geneva where they rubbed elbows with diplomats from every civilized nation.

"Why not take a real trip around the world!" said Wheeler to Woolsey one day. "I've always had a yen to see Japan!"

"Great idea," agreed Woolsey. "A jaunt about China would be a swell dish! And then Geneva; did you ever stop to think what a swell time we will have climbing those Swiss Alps?"

So they dug up a lot of offers for personal appearance engagements in various parts of the world, which had been from time to time postponed, made some negotiations and the globe trot was on. They will appear in Hawaii, China, Japan, India and the principal capitals of Europe, including Geneva, of course! Mr. Wheeler said he was going in training for real Indian curry, not forgetting the chutney.

* * * *

While Colonel W. S. Van Dyke and the first unit of the Metro-Goldwyn-Mayer polar expedition filming "Eskimo" are preparing to start interiors at the studio, following ten frozen months in the Artic, the second unit, remaining in the North, is undergoing fresh adventure. The crew, under command of Frank Messenger, aboad the Whaler Nanuk, is reported snow bound. A gale drove the ship, forzen in the ice, northward from Cape Lisburne, the entire ice-field moving with the storm. The vessel is now far North in the Bering sea, unable to return. Radio messages appealing for aid were sent to Nome and a plane is out in search of their new location. The second unit of the Van Dyke company remained on the ship, to move it out when the spring thaw breaks up the ice, and when whaling operations are to be filmed. Messenger, a camera and sound crew, and the regular crew of sailors under Captain Sven Anderson are aboard the whaler.

As the vessel is well stocked with food, Messenger wirelesses the studio, no immediate danger is feared from the unexpected accident.

* * * *

The first real beer to be used on a motion picture setting in Hollywood was obtained for beer garden scenes in Paramount's filmization of "Jennie Gerhardt." Scheduling of the scenes for the first day legal beer was pure coincidence; the studio explains.

ARE WESTERNS DEAD?

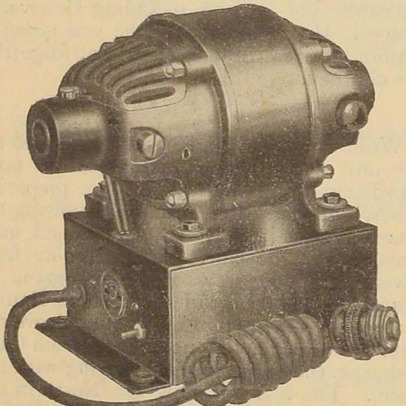
Don't ever imagine interest in Western pictures is dying—or even slakening. Here's evidence quite to the contrary. The other day, in the Columbia studios in Hollywood, Col. Tim McCoy, who specializes in that type of film drama, was running through his fan mill for the year, before starting for a vacation at his 10,000—acre ranch near Thermopolis, Wyoming.

"My secretary has classified the 'letters, and has found no less than 816 from young lads, ranging in age from 12 to 20, who want to be cowboy actors, or, failing that, real cowboys on my Ranch," Tim said. "Many of them write as though the characters in my pictures were real, live folk of the West of today, and inquire how is 'Slim' or 'Podner' or some of the other outdoor action people whose names they heard from the screen."

McCoy has just finished his sixteenth consecutive picture for Columbia, called "Rusty Rides Alone", and in July will begin the making of sixteen more. Meanwhile, he will look after his 7500 head of cattle on the Wyoming ranch.

A CORRECTION

In the February issue of our journal, the article contributed by our Hollywood representative and printed under this column should be "Dumb Animals' told by Mabel Stark to Helen Maurice Lewis" and the legend at the bottom of the photograph should be "Buster Crabbe" instead of "Mabel Stark." We regret this error.—(ED.)



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Seen on the Screen and Stage

Illusion—A Review.

(M. N. Parthasarathy.)

THE old adage runs that nothing succeeds like success, and Prabhat's outcomes more or less decide on an elucidation of the same. Their first picture gave us the glimpse of how 'backgrounds extraordinary' can enhance the picture value, and their latest still seem to indulge in that extravaganza. In 'Illusion' or 'Maya-Machindra'—Prabhat's latest contribution to the Indian screen—there is again that inevitable Prabhat atmosphere lavishly bestowing elaborate sets which makes one feel that the tendency to multiply such scenes of grandeur may be profitably curtailed, and it can well be said that if a step has been advanced in that direction 'Illusion' will be none the worse for it. And about the cast, it is comprehensive enough from Bajar Battoo—the Kid of 'My Queen'—to that of the Falstaffean figure, that it could be very well and appropriately designated as—Prabhat on Parade.

Blinding ourselves for the present to this representative cast, the story is such a kind that the average picture goer rises from his seat with a most discontented mind murmuring that in the midst of the work of preparing such grand scenes, the persons concerned have forgotten the plot of the story. To an extent he may be right, so far in that, 'Illusion' presents a rather elusive story though technically perhaps we may not raise our finger to fault-finding, in that respect. We were told that the story tries to solve and show that nobody is free from the clutches of Illusion or *Maya*; that perhaps explains how so many went and saw the picture thinking the unreal to be real! An illusion no doubt! To 'Gorakh' his ingress into the land of the beautiful and his experiences there were proved to be mere illusion, while —think of this—to the audience even the Guru's dismantling the whole structure and impressing 'Gorakh' of the said illusion, is yet another illusion, for they pretty soon had to walk back from the theatre! Withal, the tempo of the story is neither impressive nor entertaining but it is a laudable attempt to present such a picture with a hidden plot, so to say.

And to be sure the plot is woven quite well. The story like that of *Macbeth* opens with an atmosphere that suggests thunder, lightning and rain, only none of them come. It is a cave of a band of saints and one of them had let his fancy run on a seductive siren who later brings up a broil. And to prove or impress them that such accidents are not infrequent, the Great Guru promises a personal experience to his disciple and fades out. Here it is highly interesting to note that the following experiences cover more of the Guru's than his disciple's life. It is the Guru that inspires the Queen, it is the Guru that marries and begets a child, it is the Guru that is made to reel in the joys of *Vasanthothsavam* while to Gorak a scrappy experience with a Mohini is alone attributed. And now for a moment fancy the other case. Gorak marrying, reeling in the joys of matrimony, incidentally suffering the few necessary stop-gaps and finally realising the illusion of all these things at the hand of the Great Guru—that would surely pull our heart strings brisker. Still, let us pass on.

And the scene of their action is laid in a land of Queen Kilotala. Much as the theatre write-up went, she resembled Queen Alli and her superiority in the mundane world was shown to pale into insignificance before the 'Yogic' demonstrations of the Guru. The inevitable result was the marriage and we were later shown a pretty nice sequence of connubial bliss, until his disciple breaks in in the guise of a songster and greatly perturbs his mind. That finally severs him from the earthly bond and they retrace towards their original abode. On the way, Gorak misses him again but at the abode he finds his Guru seated in quite a non-chalant mood in his seat. To his query the Guru says "You wanted experience of *Maya* and *Moha*. What you said was all *Maya*, what you now see is the truth." Granting it, one is almost surprised to know what experience Gorak had in *Moha*—except a scene with Mohini—and even as to Maya his was nothing before his Guru's. And at the final fade out, the Guru and the disciple are seen at their 'Yogic' den obviously realising the illusion of their experiences.

And so far the characters are concerned, Master Vinayak has come out in greater prominence. He acts with a vigour and the few songs he renders, does them with fervour and throughout appears quite virile. It is really invigorating to see such acting with so much of zest. His make-up is also faultless and highly refreshing. On the other hand, Mr. Thambe moves much like a show-room figure and as the Guru his make-up does not bear much saying. It looks as though he finds his beard highly irksome and against the flow of wind entertains grave possibilities of its detachment and what is more it looks so possible! As a king he looks royal and is highly reminiscent of his note in the 'King of Ayodhya'. Withal there is not any innate prowess of action that is exhibited throughout. So far singing is concerned, of course he carries on well with his few bits although his wailing song over his boy does not impress us as a fit choice both in style and occasion. And Mrs. Khote is at once both an actress and a singer of different calibre. As a haughty queen she acts adorably and richly deserves the spectacular magnificence with which she is ushered into. One really likes to see such scenes occasionally and the Queen so overloaded with jewels and medals—that somehow reminds us of a South Indian Stage Star—surprisingly gives fine strokes of action. It might have been pleasant however if somewhere or other chances provide for her appearance with lesser ornaments on her for then it could very well be brought out that she is womanly as well as "queenly". We believe that the other side need also be emphasised. And then about her songs, they are also really pleasant efforts. For instance, in the scene where the king and the queen bask in the moonlight, her melodious air is one of distinct charm and the scene on the whole with the child in the midst of them is highly pleasant and illustrative of perfect marital happiness. If only the situation is one in a Hollywood picture, what experiments in osculatory exercises would have been displayed! Thank Heavens! Prabhat refrains from that craze! And about Miss Leela and Master Bajar Battoo, their existence being short-lived we can overlook them. Still Battoo's actions kindle a smile while Miss Leela's delicate figure suits the role.

And about the production. It abounds in many camera tricks in addition to the usual Prabhat's settings. The Queen's throne is an example of a glorious 'set' while we may say that the few other scenes might have been spared the touch of Prabhat. For instance, the moonlight scene on the terrace with a couple of creeper-covered minarets and the full moon behind conveyed no real atmosphere of a moonlight night. One wonders what effect the 'close-up' of the moon had on the scene! And about the camera tricks, a few of them were nice while some were not well synchronised. The coming-back of the dagger in the garden scene, the breaking-up of the mill-stone around the Guru's neck and the reversal of the horses are examples of the former, while the dummy head of Gorak rolling, without spilling a drop of blood, and the descent of Guru's figure in the last reel do not give us satisfactory "dissolves". And again it is highly suprising why they stooped to colour a scene. If colouring has been decided upon, the dance might have been made a "feature" of the 'Whoopee' type indulging in some spectacular modes. Failing that, the one coloured scene does not help the picture a bit. The camera work is uniformly brilliant, the sound recording also being in line with it. The musical numbers are quite welcome and, judging from the standard to which we are accustomed all the while, Prabhat may well feel proud on their attempt.

SETHU BANDAN

By Miss Dilla F. Byramshaw.

CROWDS attended to witness the maiden release of "Sethu Bandan," the master production of the famous Mr. D. G. Phalke. The general impression one gets on seeing this film is good. But the saddest portion of it was that it was not a talkie! Though I once thought that silent pictures were best, because they prevented a language from becoming confused, and that they gave us long, beautiful thrills in the form of serials, still, on seeing this, the first silent after the introduction of talkies into the City, I felt deeply the lack of speech! The film, though good, seemed to be lifeless, the players moving about like robots, and all because it was not a talkie! When over a lakh was spent in the making, it could as well have been made into a talkie, with a little more money.

The scenes were very beautiful, the most beautiful being that of the lake palace, and

the water-falls. The photography was good too, the most noteworthy feature being the stones up-turning from the bridge and falling back upon the ocean banks! As the Hon. Mr. Justice V. Ramesam Pantulu Garu said, it was wonderful how stones could lift themselves up, and men fly about in mid-air—it was just wonderful! So much about the bird's-eye view of the picture.

The greatest fault in the film was the make-up of Hanuman and his followers. Since the film was a silent one, suitable mouth pieces could have been used, to give them the proper look of monkeys. Did not "Chandrasena" have them? And their tails too were absurd. Ropes tied round their waists over their loin-cloths, and extending to the ground at the back! These two faults eclipsed the picture of a great portion of its grandeur. Another thing was that when one of Ravan's men climbed up a tree to escape from the hands of Hanuman's followers, the latter momentarily stood still, as if at a loss to know what to do. Finally, they shook the tree, and uprooted it wholesale. It no doubt showed their strenuous strength, but was the exposition suited to the situation? Being monkeys was it easier and more natural for them to uproot the tree or climb it?

This picture, to my greatest delight had a Chaplin comic before it. Not that the comic delighted me. I am not a patroniser of comics, far less Chaplin's! But it was the introduction of having "something" before the film. It would have been better, had the comic been an Indian one. A reel or two of comics or news, is just the thing wanted. Now that an Indian Theatre has introduced this into one of their programmes he must keep it up while other producers should fall in with the idea. Instead of having foreign comics in our Indian pictures, it will be worth the gain if comics and news reels like the Dasara Festival at Mysore, or the Birthday celebration of a Rajah or an Indian Prince, or a Durbar scene, or some such thing is produced. It is time we had cricket tennis, hockey, foot-ball and other matches, filmed in India. It is not enough to show the public a mythical picture and send them away. The sporting spirit in them should be kindled too. Films should comprise sport, education, science, act, fiction, romance every-thing! But before we decide to introduce any such productions into our Indian films, the producers should see that the films are not too long. Mythological pictures always are! Two hours for a film, news-reels, advertisement slides included, are quite sufficient for a show. It is very inconvenient for the audience to sit quite still in one place for more than that period at a stretch. Sethu Bandan took quite over three hours, and I admit I found it rather a task!

A Scene from Prabhat's "Sairandri"

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News and Views of Latest Films

(Sound and Shadow's Guide to films)

BE MINE TONIGHT (*Universal release. British-Gaumont Production*) Dir: Anatole Litwak. Cast: Jan Kiepura, Sonnie Hale, Magda Schneidar, Edmund Gwenn, Athene Seyler.

Many humorous adventures befall a runaway opera tenor when his identity is confused with that of a fleeing thief whom he has befriended. An excellently produced, outstanding light opera in which fine music, superb Swiss scenery and clever interpretations are combined in the presentation of a thoroughly enjoyable film.

ELMER THE GREAT (*Warner Bros.*) Dir: Mervyn LeRoy. Cast: Joe E. Brown, Patricia Ellis, Claire Dodd.

An oustanding farce. The story of a small town ball player with a very enlarged opinion of himself who goes to join the Chicago "Cubs." A little love, a lot of food, and some exciting baseball make hilarious entertainment. Good direction culminates in a thrilling climax.

GABRIEL OVER THE WHITE HOUSE (*M-G-M*) Dir: Gregory La Cava. Cast: Walter Huston, Karen Morley, Franchot Tone.

A glad-handing President inspired by the spirit of Gabriel cures national and international problems.

LOOKING FORWARD (*M-G-M*) Cast: Lionel Barrymore, Lewis Stone, Elizabeth Allan, Benita Hume.

Dynamic picture with the keynote of faith and courage. It paints the depression unflinchingly, shows the interdependence of all humanity in the existing social system.

SWEEPINGS (*RKO-Radio*) Dir: John Cromwell Cast: Lionel Barrymore, Greygory Ratoff, Eric Linden.

An appealling story of disappointed parental hopes and the danger of too much money too easily obtained. Unusually fine acting.

THE WORKING MAN (*Warner Bros.*) Dir: John Adolfi. Cast: George Arliss, Bette Davis, Hardie Albright.

Supported by a very good cast, George Arliss will endear himself anew to the public with this charming and very human story of mistaken identity in which a successful elderly manufacturer of shoes plays a trick on the young people whom he loves, for their own good. Amusing in plot and dialogue, well directed.

SONG OF THE EAGLE (*Paramount*) Dir: Ralph Murphy. Cast: Charles, Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, Andy Devine.

A picture which will be offensive to many people, An un-coordinated story, showing beer as one of the main interests of life—with obvious propaganda which interferes with its dramatic values. The picture is timely, clever in episodes, vivid but ragged.

CENTRAL AIRPORT (*Warner Bros.*) Dir: William Wellman. Cast: Richard Barthelmess, Sally Eilers, Tom Brown, James Murray.

Thrilling adventures of a stunt flyer, and the complicated love affair involving his brother. Marred by unnecessary and offensive bedroom scene.

GIRL MISSING (*Warner Bros.*) Dir: Richard Florey. Cast: Ben Lyon, Glenda Farrell, Mary Brain, Guy Kibbee.

A mediocre mystery film involving a marriage racket in which the sudden disappearance of an erstwhile chorus girl, who has married a millionaire, is solved by a pair of her former gold digging associates.

BONDAGE (*Fox*) Dir: Alfred Santell. Cast: Dorothy Jordan, Alexander Kirkland, Merle Tottenham,

The film is vivid and very well acted but depressing and conditions seem to be greatly exaggerated for the sake of an increasingly top heavy plot.

DESTINATION UNKNOWN (*Universal*) Dir: Tay Garnett. Cast: Ralph Bellamy, Pat O'Brien, Russel Hopton, Betty Compson.

A drift on a rum runner, without water and with little prospect of reaching land, a handful of sailors, racketeers, and one woman reflect their sordid surroundings and react primitively. They are rescued from their own evil impulses when the Christ Spirit appears before them as a stowaway and takes command of the ship. The reception of this tragic film depends to an unusual degree upon the type of audience. It is vivid and well acted.

THE KISS BEFORE THE MIRROR (*Universal*) Dir: James Whale. Cast: Nancy Carroll, Frank Morgan, Paul Lukas.

An unusual treatment of a hackneyed theme—the eternal triangle. The film has the engrossing interest of a well written novel, the charm of continental settings, beautifully photographed, and a glamorous and delicate treatment.

LUCKY DOGS (*Universal*) Dir: Zion Myers. Cast: "Chic" Sale and "Buster," the dog.

Very enjoyable film for all lovers of dogs.

PILGRIMAGE (*Fox*) Dir: John Ford. Cast: Henrietta Crossman, Lucile La Verne, Marian Nixon.

Ten years after her estranged son's death in the trenches, an embittered mother is persuaded to join the Gold Star Mothers' Pilgrimage to France, and, by stumbling into a situation almost paralleling her own, gains peace and understanding. Mawkish sentimentality, unnecessarily harrowing pathos and quaint comedy, thrown into an unusual but confused melodrama make this a cumbersome film. The direction lacks continuity of thought and tempo, with some striking episodes which are never knit into an unified whole. Features Henrietta Crossman whose brilliant stage personality is transmitted to the screen successfully. She is assisted by an unusually fine cast.

SILK EXPRESS (*Warner Bros.*) Dir: Grey Enright. Cast: Neil Hamilton, Sheila Terry.

An exceptionally good detective story, well acted and vividly staged, with considerable humor and excellent photography. In order to break a corner in the silk market, associated mill owners rush a sealed shipment of raw silk across the continent under constant hinderance from agents of the silk trade interests.

SOLDIERS OF THE STORM (*Columbia*) Dir: D. Ross Lederman. Cast: Regis Toomey, Anita Page, Robert Ellis.

A melodramatic tabloid serial in which the air patrol traces narcotic smuggling across the Mexican border. Good photography of stunt flying and vivid acting in a film with a good deal of the gangster element.

TRICK FOR TRICK (*Fox*) Dir: Hamilton Mac Fadden. Cast: Ralph Morgan, Victor Jory, Thomas Dugan.

Solving a murder mystery with trick photography and other tomfoolery.

THE MURDER OF THE CIRCUS QUEEN-(*Columbia*) Dir: Roy William Neill. Cast: Adolphe Menjou, Greta Nissen, Dwight Fyre, Donald Cook.

A police commissioner, in search of rest, arrives in a small town simultaneously with a circus, and becomes involved in the duty of solving plot of murder. An entertaining and unusual murder story, not particularly mysterious, exciting, different and surprisingly good.

ZOO IN BUDAPEST (*Fox*) Dir: Rowland V. Lee. Cast: Loretta Young, Gene Raymond O. P. Heggie, Wally Albright, Paul Fix.

A romance between an orphan girl and an animal trainer whose whole life has centered about his love and sympathetic understanding for his animal charges. A thrilling film, absorbingly interesting, with wonderful animal photography.

A BEDTIME STORY (*Paramount*) Dir: Norman Taurog. Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Baby Leroy.

A gay boulevardier falls an easy victim to the charms of a small foundling. A delightful story, amusingly told, with attractive modernistic settings, catchy songs and charming incidental music.

FORTY-SECOND STREET (*Warner Bros.*) Dir: Lloyd Bacon. Cast: Bebe Daniels, Warner Baxter, Ruby Keeler, Guy Kibbee.

The rise of a pretty chorus girl to the role of leading lady in musical comedy. An unimportant plot serves as a vehicle for catchy tunes, amusing lines and ably directed ballet and chorus work in a glimpse of the discipline and drudgery behind a Broadway "hit." Very well done.

LITTLE GIANT (*Warner Bros.*) Dir: Roy Del Ruth, Cast: Edward G. Robinson, Mary Astor.

A burlesque of gangsterism. Sensing the return of legal beer, a gangland boss takes his accumulated millions and retires in the role of a "real gentleman" only to be hoodwinked by a family of society crooks. Unfortunately the farcical touch was lost in the last reel and too much sympathy is thrown to the gangster.

KING OF WILD HORSES (*Columbia*) Dir: Earl Haley. Cast: William Janney, Dorothy Appleby, Wallace MacDonald, Harry Semels. Three horses: Rex, Lady, Marquis.

An unusual Western based on the attempted slaughter of wild horses which features the sagacity of beautiful horses and develops sympathy for the ill-used Indians. A pleasant romance, depicting quaint Navajo customs, adds to the charm of a beautifully photographed picture, in spite of several especially brutal scenes.

UNDER THE TONTO RIM (*Paramount*) Dir: Henry Hathaway, Cast: Stuart Erwin, Fred Kohler, Raymon Hatton

From a Zane Grey story. A dandy story of modern cattle rustling in the west. The funny situations created by Stuart Erwin as a guileless cowboy and his pals, the fine scenery, horsemanship and usual western thrills, provide lively entertainment.

WHIRLWIND (*Columbia*) Dir: D. Ross Lederman. Cast: Tim McCoy, Pat O'Malley, Carol Mashi, Alice Dahl.

This is a good hearty western for simple appetites.

TERROR ABOARD (*Paramount*) Dir: Paul Sloane. Cast: John Halliday, Charlie Ruggles, Neil Hamilton.

D. A. R. and P. T. A,: To cover his escape from justice, a wealthy yacht owner attempts to murder his entire crew and his guests, and escape to a little known island in the South Seas. Despite the work of a fine cast and realistic direction wholesale murder is not pleasant entertainment. Good comedy relief is furnished by Ruggles.

THE BARBARIAN (*M-G-M*) Dir: Sam Wood. Cast: Ramon Novarro, Myrna Loy, Reginald Denny Lousie Closser Hale, C. Aubrey Smith Hedda Hopper.

The film is slow and tortuous and a little ridiculous. Novarro as a thieving, lying sneak, a trickster and a peeping Tom who lives on the gifts of amorous women, deserves and wins no sympathy. Beautiful desert photography hardly compensates for the mediocrities.

MADE ON BROADWAY (*M-G-M*) Dir: Harry Beaumont. Cast: Robert Montgomery, Sally, Eilers, Madge Evans, Eugene Palette, Joseph, Cawthorn.

An uninteresting tale of the adventures of a clever newspaper reporter. Good cast and excellent photography in an unpleasantly suggestive film.

NIGT OF TERROR (*Columbia*) Dir: Ben Stoloff. Cast: Bela Lugosi, Wallace Ford, Sally Blane, Bryant Washburn, Tully Marshall.

Acceptable only for steel nerved adults who enjoy such morbid fare. In the attempt to create a super thriller, this film collects all the horror ever used in mystery stories into one plot. The result is a little ridiculous.

PICK UP (*Paramount*) Dir: Marion Gering-Cast: Sylvia Sidney, George Raft, Lillian Bond, William Harrigan.

From a story by Vina Delmar. An uninspired, in consistent story dealing with a taxi driver and a gir who has completed an unjust prison term. A poor vehicle for some occasionally excellent acting.

PICTURE SNATCHER (*Warner Bros.*) Dir: Lloyd Bacon. Cast: James Cagney, Ralph Bellamy, Alice White, Patricia Ellis.

An ex-convict secures a position on a tabloid newspaper and gets his pictures, regardless of all ethics. Admirers of James Cagney will be displeased with the disgusting situations. A matter of taste.

BELOW THE SEA (*Columbia*) In Cast: Ralph Bellamy, Fay Wray, Fredrik Vogeding, Esther Howard,

An interesting story, highly melodramatic in spots, of a search for sunken gold combined with a modern underseas scientific expedition. Some of the under water photography produced in Technicolor is very effective. The dramatic highlight is a fight between a diver and a monster octopus.

BLACK BEAUTY (*Monogram*) In Cast: Alexander Kirkland, Esther Ralston, Gavin Gordon.

A modern treatment has been given Anna Sewell's classic tale of the love of a man for his horse. Black Beauty is the hero whose life story is built against a background of human interest that provides good entertainment.

DIAMOND TRIAL (*Monogram*) In Cast: Rex Bell, Frances Rich, Lloyd Whitlock.

A city reporter trails a group of jewel smugglers to the West and captures them. A satisfactory variation of the usual western plot.

THE FIGHTING PRESIDENT (*Universal*).

A newsreel compilation of material outlining the career of President Roosevelt that provides an interesting study of an outstanding world figure. A descriptive talk is given by Edwin C. Hill, the radio commentator on news events.

HELL BELOW (*M-G-M*) In Cast: Robert Montgomery. Walter Huston, Madge Evans, Robert Young.

An exceptional war melodrama based on the novel, "Pigboats" and made with the co-operation of the Navy Department. The spectacular submarine and aerial warfare pictured is terrible in its realism and overshadows the story which concerns three people involved in a situation seemingly beyond their control. The rough but enjoyable comedy scenes are in character with the situation. The intelligent playing of a fine cast and the remarkable under water photography make this exceptional entertainment.

HIGH GEAR (*Goldsmith Production*) In Cast: James Murray, Joan Marsh, Jackie Searl, Eddie Lambert.

A sentimental melodrama of a racing driver who loses his nerve after crashing on the track, adopts the son of his mechanic killed in the collision and turns to taxi driving to educate him.

INDIA SPEAKS (*RKO Radio*).

A Walter Futter Production,

Although styled as featuring the adventures of Richard Halliburton in the jungles and in the mysterious of India, this picture might more accurately be called a glorified travelogue. It includes a wealth of interesting and unusual material but is marred in spots by an unconvincing atmosphere of melodrama and by overmuch emphasis on torture.

THE INFERNAL MACHINE (*Fox*) In Cast: Chester Morris, Genevieve Tobin, Victor Jory, James Bell.

A farcical type of picture, with rambling and unconvincing story dealing with the reactions of various people to the imminence of death from a bomb aboard ship. Unpleasant and unnecessary suggestiveness detracts from the entertainment value which has only passing merit.

THE PHANTOM BROADCAST (*Monogram*) In Cast: Ralph Forbes, Vivienne Osborne, Gail Patrick, Arnold Gray.

An original story idea of a musician whose beautiful voice goes out to the world but whose deformed body is never seen. The theme develops logically and carries throughout a thread of beauty, pathos and tragedy due largely to the impressive interpretation of the crippled singing master by Ralph Forbes.

REUNION IN VIENNA (*M-G-M*) In Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers.

Robert E. Sherwood's rollicking Viennese comedy, produced this past winter by the Theatre Guild, has been given a lavish filming. Seldom, if ever, has so handsomely a staged production come out of the studio. An excellent cast offer brilliant character portrayals. The ultra-sophisticated subject material is presented with a charm, subtlety and gaiety that furnishes delightful entertainment for mature audiences.

SUPERNATURAL (*Paramount*) In Cast: Carole Lombard, Randolph Scott, Vivienne Osborne, Allan Dinehart.

A peculiar and somewhat depressing film whose highly improbable story material rather than its dramatic power places it in the horror class. The underlying thesis that an evil personality can live on in another person is a morbid and an ominous one. Trick Methods used by a charlatan spiritualist are interesting.

TODAY WE LIVE (*M-G-M*) In Cast: Joan Crawford, Gary Cooper, Franchot Tone, Robert Young.

A war story with its emphasis on the strong force exerted by the women behind the lines and on the dangerous work done by the commanders of the British torpedo boats. It is outstanding in its dramatic values and is very human in its poignancy, its sacrificial element and its forceful romance. The friendships pictured are admirable, the terse phrasing of the dialogue unusual, the dubious sex relations unpleasant and the emphasis on the irremediable pain and anguish of war timely.

DER BRAVE SUENDER (*European Films Corp.*) (*The Upright Sinner*) In Cast: Max Pallenberg, Dolly Haas Heinz Ruehmann.

A clever and amusing comedy in German (English titles). A genuinely fine portrayal of an unhappy and bewildered bank cashier in which pathos and laughter are combined, is given by the brilliant German stage comedian, Max Pallenberg.

EIN MAEDEL DER STRASSE (*Kinematrade*) (*A Girl of the Streets*) In Cast: Dolly Haas, Carl Ludwig Diehl, Oscar Sima.

A pleasant story of a homeless girl who finally finds happiness.

A KEK BALVANY (*Hunnia Film Co.*) (*The Blue Idol*).

An amusing comedy romance from Budapest in the Magyar language with the United States as its setting.

LA VOCE DEL SANGUE (*Homfilm Production*) (*The Call of the Blood*)

A well acted tragedy of two ill-fated lovers. Made in Germany in the Italian language.

M (*Foremco Pictures*) In Cast: Peter Lorre, Ellen Widmann, Otto Wernicke.

A sinister murder mystery treated in the directing and acting with such skill, insight and understanding that it becomes an amazing pathological study of a tragic mentally distorted human being. The murders are indicated by some small suggestion and never shown in detail. The subject material is repellent but the brilliant interpretation given it lifts it into the class of exceptional films.

MARIUS (*Paramount*) In Cast: Jules Raimu, Pierre Fresnay, M Charpiu, Alida Rouffe. (All French language).

An adaptation of Marcel Pagnol's successful stage play of the mental struggles of a sensitive boy who longs for life at sea but cannot bring himself to leave the girl he loves. The picturesque setting is the colorful French port of Marseilles.

THE RETURN OF NATHAN BECKER (*Amkino*). In Cast: S. M. Mikhoels, David Gutman.

A simple story in Yiddish, with English titles, that pictures the effort going on in Russia to industrialize the conntry. A recognition is given to the help of American methods in the development of Russia. More interesting as a sociological study than as entertainment,

THE TRUTH ABOUT AFRICA (*William Alexander*).

A travel feature based on Baron Gourgaud's expedition from the Suez canal through various parts of Africa and on to St. Helena. The animal photographs are similar to others seen in African adventure films but some of the nature scenes are of unusual interest and quality.

SHORT SUBJECTS

ALONG CAME RUTH (*Vitaphone*).

Featuring Ruth Etting. Fearful of a breakdown, the singer takes a vacation under an assumed name. A boastful entertainment director gives her a part in his program. He is surprised at her instant success and somewhat embarrassed when he discovers her identity. Miss Etting's songs are enjoyable.

BOSKO THE SPEED KING (*Vitaphone*).

A Looney Tune. Bosko enters an auto race and, in spite of a jealous rival's underhanded work, wins the race and is crowned king of the track.

ROMEO AND JULIET (*Educational*)

A Paul Terry-Toon. A very amusing animated cartoon with enjoyable singing that enhances the entertainment value.

GEORGIA TECH (*Educational*).

This is the fifth of the Spirit of the Campus Series. Views of the beautiful Georgia Tech buildings together with some of the sport activities on the campus grounds. A musical background of college songs is given by Reinald Werrenrath and the Alumni Glee Club

JABS AND JOLTS (*Paramount*).

A Sports Eye View. The various types of holds used in wrestling are pictured.

MAGIC CARPET SERIES (*Fox*).

These excellent short subjects, will be enjoyed wherever seen.

1. ISLES OF THE EAST INDIES—An excellent number of this series depicting the life and customs of the people in the Dutch colonies of the Far East.

2. THE ICEBERG PATROL—The hazardous work of the International Ice Patrol at the edge of the ice zone is shown in a series of scenes notable for their beauty and grandeur.

3. A GONDALA JOURNEY—Exceptionally interesting photographs of Venice, the city of romance.

4. BROADWAY BY DAY—Varied life along Broadway, the world's most amazing street, officially measured at one hundred and fifty miles,

5. SAMPANS AND SHADOWS—Human interest values in the colorful ports of Foochow, south of Shanghai, where life has largely been unchanged since the day of Marco Polo,

PARADES OF YESTERDAY (*Vitaphone*),

The audience is invited to take its place in the grandstand and watch the parades of yesterday, An interesting review of the eternal parade,

PARAMOUNT NEWS (*Paramount*)

Trouble in Berlin between the Jews and the Nazi Government; soldiers drop in parachutes from army planes; probe of Akron crash; church opens Holy year.

PARAMOUNT PICTORIAL NO. 11 (*Paramount*).

1. **Dr. Roy Chapman Andrews**—The re-creation of prehistoric animals told by Dr. Andrews of the American Museum of Natural History.
2. **Ward Wilson, Famous Mimic of the Air**—The various characterizations of the impersonator, Ward Wilson.
3. **Fair Enough**—A picturization of a state fair.

PATHE REVIEW NO. 5 (*RKO-Radio*)

The subjects treated in this informative review are the Black Forest, through Galileo's Telescope, Aerial Telephony and Carson Robinson and his pioneers singing cowboy melodies.

PIRATE SHIP (*Educational*)

A Paul Terry-Toon. An amusing cartoon operetta picturing the capture of a fair maiden by pirates and her rescue by the navy.

PIRATES OF THE DEEP (*Educational*)

A Bray Naturgraph. Intimate microscopic views of under-sea life showing the grim struggle that goes endlessly on beneath the water. The subject is educational and the descriptive comments are clearly and simply given. Excellent educational material.

(*Continued on page 45*).

Music Section

UNDER 'Sound', Music has been embraced by the "Sound and Shadow." The last issue made some beginning. This section of the Sound and Shadow is devoted to the *General* treatment of the art of music, with the least of its science, as far as possible. Music as such, and Indian music in particular, will be the subject of this section. The "Sound and Shadow" being a journal from Madras, there is bound to be greater attention devoted to the Carnatic school but sufficient efforts will be taken not to omit the Hindustani school of Indian music. Articles on the merits of music, on aspects of music as an art by itself, on problems of music and its place on the stage and in the talking and singing films are some subjects for the discussion of which this section is open. Appreciations and sketches of our famous musicians and their arts are to form a regular feature of this music section.

This section of the "Sound & Shadow" shall bring within its purview the manifold musical activities in Madras. One of the main features will be a regular review, month by month, of the music performances in the numerous Madras Sangita Sabhas. Reviews of the monthly releases of the gramophone records of H. M. V., Columbia, Hutchins and Odeon companies will appear. The question of Radio music catered to the City of Madras by the Corporation of Madras, the probiem of the extension of that amenity to other localities of the City besides the Triplicane beach, the betterment of the quality of its music on week days etc., shall be considered here. The Madras Music Academy and the Summer school of Indian Music, Madras, the diploma course in Indian music instituted by the Madras University, music in the curriculum of the college classes—these are some other subjects that shall appear in the contributions in this section. Appeal is here made to lovers and critics of music to send in their contributions. The treatment shall be of the larger and more general aspects, and in a light manner. Heavy technical and scientific lucubrations will not appear in this section to fire and tax the mind of the general public and the music section of the "Sound and Shadow" shall not overlap in any manner with the journal of the Madras Music Academy.

II

MADRAS SANGITA SABHAS.

The Madras Music Academy have congratulated us on our beginning the music section in our last issue and has promised its help. We hope to get similar reception at the hands of the numerous Sangita Sabhas of the City in the matter of reviewing the music performances in the Sabhas. Efforts are being taken to fit one person for each Sabha for reviewing the performances. Sabhas are so many in Madras and on the same Sunday, almost all Sabhas have performances. It is not possible for one to be present in all these performances the same time. Therefore we are trying to fix the critic for each Sabha and we are glad to have fixed a fit critic for the Rasika Ranjini Sabha, Mylapore, a reviewer who is learned in the art of music, a member of that Sabha who regularly attends its performances and a man of letters. His review of a Harikatha Kalakshepam in the Rasika Ranjini Sabha appears here below over the pen-name 'Raktila'.

This part of the year, when courts and colleges are closed for summer, is always rather dull, and many Sabhas go for a two month's sleep. There have not been many performances. The Jagannatha Bhakta Sabha of Egmore, the Kodanda Rama Bhakta Sabha, and the Triplicane Sangita Sabha had some programmes. On 6-5-33, "Tiruvarur Brothers", sons of the late famous songstress, Tiruvarur Rajayi, who are new entrants into the field, performed the Harikatha of Sitakalyanam in the Jagannatha Bhakta Sabha and on 8-5-33, Miss Radha Bai of Sriperumbudur performed Vallikalyanam in the same Sabha. The Triplicane Sangita Sabha had a music performance by Miss Parvati of Malabar, who is rather new. She recently sang in the Corporation Radio. It is with July that all Sabhas become intensely active and regular work in this section of reviewing the performances in Madras Sangita Sabhas shall begin only from that time.

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MYLAPORE RASIKA RANJINI SABHA.

Ramadas Charitram was the subject of a Kalakshepam by Sriman Srirangachariar of Chidambaram on 23rd April at the Sabha's premises, the Sundaresvara Hall, Mylapore. Somehow the Bhagavatar was not quite in form that day. All was well with the music but the exposition must have shown greater sense of proportion in the apportionment of time to the preliminary disquisition and the illustrative story proper, and must have possessed those qualities which make this art of Kalakshepam so akin to dramatic presentation.

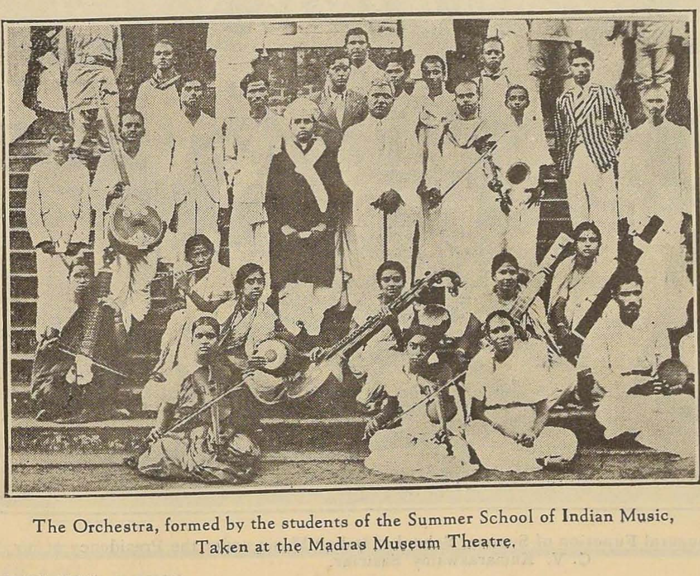
Erudition, knowledge of the languages and faultlessness of the spoken language undoubtedly secured for the Bhagavatar rapt attention from the audience. Modern audiences in Madras care more for entertainment and expect the performances in the Sangita Sabhas to cater to them for a space of three hours something to forget the dreariness of a routine-ridden city life. From this aspect, this Bhagavatar is not such a success as others. None of the audience can under-estimate the literary merits of Sriman Srirangacharyar's exposition. The delectable chorus of three sweet, manly, melodious voices assisted not a little in improving the general tone of the performance.—*Raktila.*

THE SUMMER SCHOOL OF INDIAN MUSIC, MADRAS.

THE Summer School of Indian Music of Madras had in twelfth session this year from April 26th to June 7th. at the Presidency College, Triplicane, Madras. The school offers a six weeks' intensive course in Music and Music Teaching. Besides lectures on theory, vocal and instrumental music is taught. Apart from the weekly Musical Evenings in which the students take part, lectures on Music by distinguished scholars and performances by Musicians of repute are arranged for the benefit of students. This year Mr. Ramanayya Chetty gave a Jalatarangam performance. This item in the programme of the summer school, viz., lectures and performances by Vidvans, deserves more attention.

Four shades of instruction (Elementary, Intermediate, Advanced and Honours) in theory and vocal and instrumental music were provided for as usual. Admission to the school is open to all those who show some musical ability. Beginners are admitted to the elementary course while those who have already studied and practised music join the school for undergoing the Intermediate or Advanced courses. Instruction was given this year in the instruments Veena, Violin, Flute, Sitar, Mridangam and Harmonium.

The institution owes not a little to the sincere work of Prof. Sambamurty, who now brings to bear upon his musical activities the experience he has gathered by his recent tour in Europe. The Summer School has gained great popularity during the past two years. This year about 102 students joined of which 28 were men, the rest being women. It is encouraging to find that the real students in this school are women. The



The Orchestra, formed by the students of the Summer School of Indian Music, Taken at the Madras Museum Theatre.

popularity of this six weeks' course can be seen by the following. Of the 102 students five were graduates and two were sub-assistant inspectresses of schools. Students had come from such distant parts of South India as Madura, Trichy, Tanjore, Chittore, Ongole, Calicut, Madanappalle, Salem, Godavari, Kistna, Vizag, Guntur, Nellore and the Ceded Districts.

The Madras Educational Department has given co-operation to the Summer School of Music. Many of the students are music teachers, though there are also students who privately practise music for its own sake in their houses. Most students who join the lower classes join every year during the summer session of the school till they pass the Advanced and Honours classes. This year a special course on the method of teaching music was arranged and this was for those who had already passed the Advanced and those who are teachers.

Besides the Educational Department, The Madras Music Academy gives its help to the summer school of Prof. Sambamurty and the link between the two is Dr. U. Rama Rao, the President of the Music Acadamy who is now the president of the Summer School also The Y. M. C. A. also co-operates and some of the students are Christians.

Sufficient instruction in theory is given to the students and we are glad to note that we find in the syllabus of theory the biographies of our great composers, knowledge of the construction of Music Instruments, etc. The Advanced and Honours courses theory comprehends the history and development of South Indian Music from Bharata onwards.

One characteristic of the Summer School which every body knows is its orchestra with numerous instruments and real music by numerous artists. This year an Orchestral section was formed and special training was given to the players. The students who form this Summer School orchestra performed twice on the Corporation Radio and, under the presidency of Prof. Ratnaswami, gave a performance for the benefit of their school, in the Museum theatre. The Odeon Gramaphone Co. have recorded the music of this Summer School Orchestra.

Another noteworthy feature of the Summer School this year was that it arranged for Kolattam class. In the coming years we

A group photo of the Inaugural Function of Summer School of Indian Music under the Presidency of Sir C. V. Kumaraswamy Sastriar.

expect that the Summer School of Music will develop more and more and embrace Natya also. We are also glad to note in the syllabus the inclusion of Folk Music, the rich heritage of ours in which branch our efficiency can be known from a reference to an article on our Folk-music in a recent number of the Indian Art and Letters of London by Prof. Sambamurty.

Critics there are of the very idea of such a short course as the Summer School of Indian Music provides. They forget that this is a refresher course and is mainly for teachers, who come every year till they complete the courses upto the Honours. A longer course in Music for a year for training teachers was available up till now in the Teachers College of Music of the Madras Music Academy, of which the first principal was Vidvan Tiger Varadachariar (now University Professor of Music) and the second principal, Gayakasikhamani, Mysore Palace Vidvan, Muthia Bhagavatar. But now that the Madras University has begun a Diploma Course in music, the College of the Music Academy is closed. But an enthusiast cannot class himself with hypercritics who do not want to co-operate with the Summer School idea. As its principal observes, the Summer School habit has come to stay. There are also those critics who doubt the artistic worth of the orchestral music, the speciality of Mr. Sambamurty and his school. But, without joining with these critics also, we think, we can join with those critics, gentlemen outside and students of the school itself, that the staff of the school can be definitely improved largely, whereby the reputation and popularity of the institution are bound to increase considerably.

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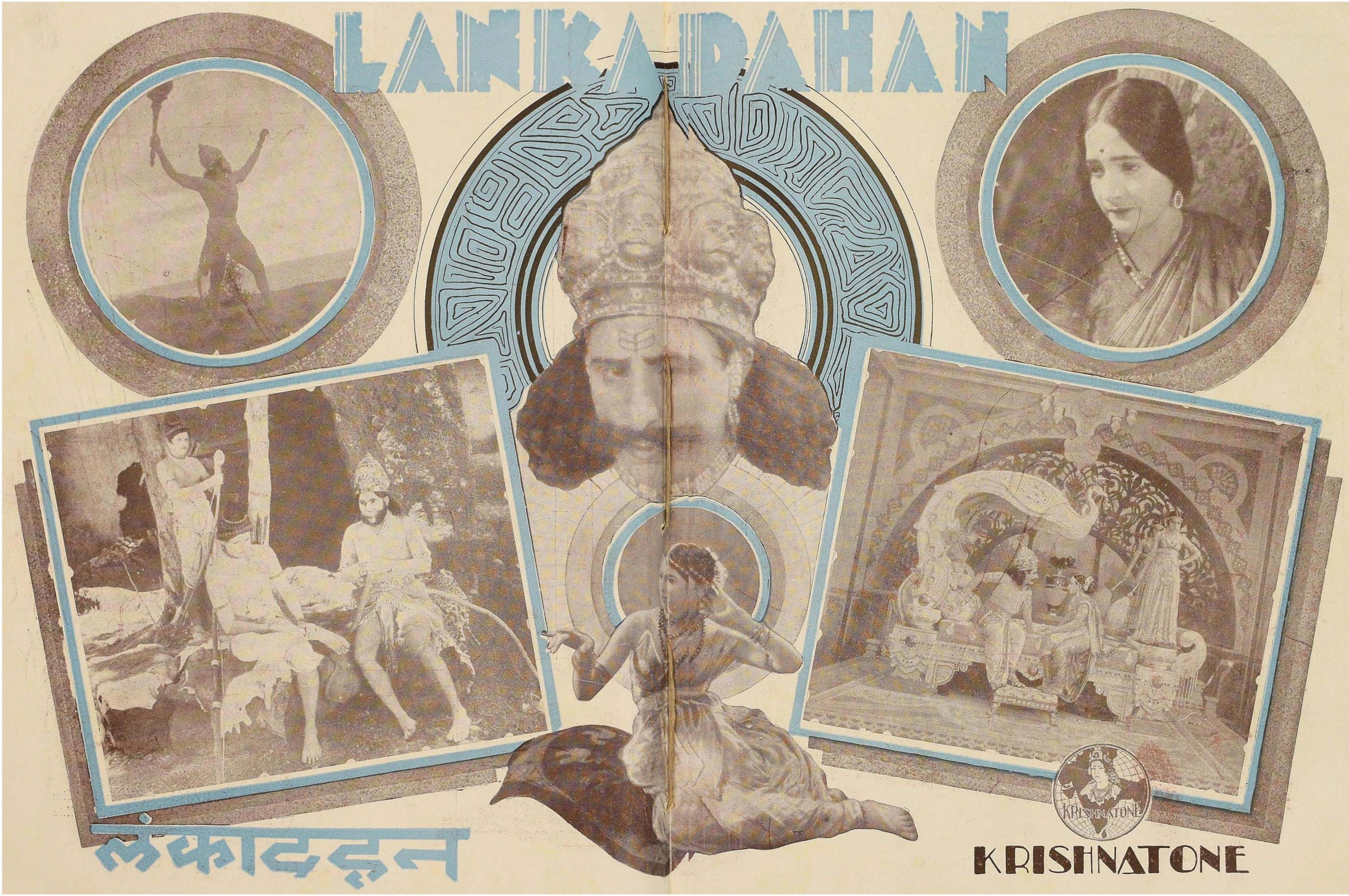
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Marathi Dramatic Research Society

The Natya Chitra Grantha Sangrahalaya, Poona

By V. RAGHAVAN

This stimulating account of the activities of 'The Natya Chitra Grantha Sangrahalaya' at Poona, by Mr. V. Raghavan will be read with great interest by all those who are keenly conscious about the future of our Theatre. Our Province of Madras is far behind the times in conserving and centralising activities of this kind. There is no end to new associations springing up with high hopes to reform the South Indian Stage. And old associations like the "Suguna Vilasa Sabha" at Madras, have outlived their existence and are far behind the times, enmeshed in the shackles of convention and clique, to be of any effective service to the country through the Theatre. The praiseworthy activities of "The Amateur Dramatic Society" at Bangalore and their official organ "The Theatre" are sporadic and short-lived. The immediate need of an institution honestly wedded to the one object of nourishing the Theatrical Art, is great, in our province, and it is hoped that the newly started "Renaissance Theatre" of Madras will supply that long felt want.—Ed.

MANY are the Research Institutes in Poona, the heart of Maharashtra, the City of Lokamanya B. G. Tilak. One of the Research Institutes is a Society devoted to the all round study of the history of the Maratha stage and to the advancement of Indian drama. I was immensely pleased when I visited it and when the energetic and enthusiastic President of the association, Mr. V. N. Datar explained to me the work he and his colleagues were carrying on.

The society is called the *Natya Chitra Grantha Sangrahalaya* i.e., Society for the collection, preparation and preservation of literature and photo-pictures regarding the Maratha stage and the Maratha actors and actresses. The society premises are accordingly adorned with numerous portraits of famous actors of the Maratha stage and the President is still collecting albums of each renowned actor in all his renowned roles. I saw the album of one great actor in different roles and similar ones are being daily made. Another department of this collection of pictures related to dramatic study—Natyachitra Sangraha—is albums of famous actors in characteristic poses and actions. This is for the benefit and training of young artists. Here I have to submit a suggestion to Mr. Datar. He must prepare pictures and diagrams of all the dance-poses, dance-hands, the Mudras or Nrittahastas of the Hastabhinaya and Chitrabhinaya section, dance-eyes, movements of neck and other major and minor limbs of the artist's body—all of these as described in Bharata's Natya Sastra and the vast dance and drama literature that followed Bharata. In this work he will be helped a large extent by ancient Indian sculpture, bronze and painting. This collection will be highly educative to the aspirant artist who takes to drama.

Next comes the literary part of Mr. Datar's activity—Natya Grantha Sangraha, building up of a critical dramatic literature. Mr. V. N. Datar has prepared in the Marathi language an account of about 200 actors and actresses of the Maharatha stage. Along with this he has written a history of the development of the Maratha stage and drama as also of dramatic literature, dramas and dramatists. Next comes Mr. Datar's useful Marathi treatise giving an exposition of Bharata Muni's Natya Sastra. I must here mention to him (perhaps he knows well already) that there is an excellent study of the Natya Sastra of Bharatha in Marathi by a lady scholar named Miss Godavari Kelkar. The greater the study of the vast Sanskrit Natya literature, the greater will be the fruit to him who has to usher in a renaissance of real Indian dance and drama. At present these volumes are in Mss. and with public help they will see the light of print.

The society does not stop with theoritical work. Attached to it is the Social Club, Poona, which is an amateur troupe staging dramas for the past thirty years. The society stages all sorts of plays, old and new, mythological and modern, as well as Shakespeare in Marathi. The collections of this club go for charitable purposes and thus this club approaches the many Amateuar dramatic societies of Madras like the Secretariat and the Government Officials' Associations.

Mr. Datar's tastes are all comprehensive and hence his activity is not restricted to one department of drama, as can be seen from the above account. Now, there are numer-

ous stage-reformers who have their pet theories, refuse to see others and condemn right and left. Such a prejudiced mind, Datar's is not. He devotes his attention as much to the professional stage as to the amateur stage, embraces every department of dramatic activity, tries to get himself based on Bharata's Sanskrit masterpiece, on histrio-ric art and science, takes into account old mythological and historical plays as well as modern plays and leaves not out of account operatic performances because drama means action. I have to suggest to Mr. Datar that it is not enough if he restricts himself to drama alone. He must devote his attention to theatre as such, comprising many forms of drama in various stages of development, folk-dances, folk-dramas and all provincial varieties of dramatic entertainment of all descriptions, an intensive research of which is found to reveal a vast subject needing ample work.

Mr. Datar has started with the Maharashtra country. Though the Social Club of Poona is aged thirty years, Datar's research activities are only two or three years old. His ambition is to embrace all the provinces and to work for the Indian stage as such. He was very glad to have met one accidentally, a worker from distant Madras. He wants to establish contacts with Madras and has asked me to help him in surveying the Madras stage in all its departments in the same manner as he has done regarding the Maharatha stage.

The need for such a kind of dramatic society in Madras need not be pointed out. This is not also the place to scheme out the programme of a dramatic society in Madras and to map out the lines on which work should be carried on systematically. Suffice it to stop here with an account of Mr. Datar's energetic activities in Poona, which I hope will rouse interest in Madras and inspire dramatic activities in similar directions.

STATE CONTROL OF THE THEATRE :—A recent Act governing the theatrical profession in Greece and passed by the Greek Chamber and Senate, is receiving the close attention of the International Labour Office of the League of Nations.

The Act seeks to institute a form of control over members of the theatrical profession with a view to raising the level of theatrical performances and at the same time keeping a check on stage employment.

Under this new legislation a committee consisting of eight members will be established. This committee will be as representative as possible, and will contain one official of the Ministry of National Economy, one of the Ministry of Education, one dramatic author, one composer of music, one teacher in the school of dramatic art, and two representatives of the theatrical profession.

Apart from the drafting of regulations determining the rights and duties of persons engaged in theatrical work, the committee will also be responsible for the issuing of licences without which, in future, no actor in Greece will he able to accept an engagement, and no theatrical undertaking to enter into a contract.

Three types of licence will be issued by the committee. The first will be in a general form and will permit the holder to exercise all branches of the theatrical profession. It will only be granted to those actors who have five years' experience, to those holding diplomas of the School of Dramatic Art and having one year's experience, and to any person the committee may consider to show special talent for theatrical work.

The second form of licence will be for prompters and chorus and ballet dancers, while the third will be of a temporary nature entitling the holder to take part in a limited number of performances.

As a protection against the incursion of foreign artistes into the Greek theatrical world, the general form of licence will be granted only to actors of Greek nationality.

Drastic steps for the relief and protection of Roumanian musicians were proposed at the National Congress held recently in Bucharest.

The Congress urged that all relations between musicians and owners of concert halls should be regulated by the Musicians Union. that the hours of work for musicians should be fixed, that aliens should be prohibited from exercising the profession in the country, and that gypsy musicians should be compelled to join the union.

Among the practical measures suggested to overcome the present depression were the levying of a special tax on wireles sets to provide relief for musicians unemployed through the introduction of broadcasting, and increased duties on foreign gramaphone records with the same object in view.

The Theatre Art's Section

"Ourselves" G. K. Seshagiri.

THE theatre lives in the *Sounds* of the actors and the *Shadows* of the characters they impersonate in a play. So it is but proper that a separate 'Theatre Art's Section' is opened in our "Sound and Shadow," where we hope to focus attention on the evolution of a new theatre-art in our country, to formulate the lines of development of the new theatre movements and to determine the æsthetics of the theatre arts.

In our country, the immense possibilities of the theatre has not yet been adequately realised and its innate capacity as a medium of cultural advancement has not yet been sufficiently explored. If all the potential energy of the theatre is properly converted to mechanical heat and light they can easily burn away the encrustations of ages of superstition and unthinking dogma and illumine the many dark corners of crude convention and profitless prudery and thus enable us to build an honest society really worthy of the glory of our land. There could be no more fruitful education in taste, no better breeding of the society than in a nation wide field of dramatic revival. What legislation has failed to do, what revolution has failed to achieve, what traditional religion cannot offer, drama can. The riddle of life can be more easily solved on the stage than in this wide world, though 'all the world is a stage'. The particular persons and events may not be existent and yet the play has a meaning and value which has a higher and more abiding reality than the existent things. The imagained persons and events may be "such stuff as dreams are made of" and yet they help us to understand the reality. After all 'the play's the thing', the rest are shadows: and above all the play and its production is the thing wherein we can catch the conscience of the people.

And the *play* and its *production* constitute the elements of the theatre-art and as for materials there is no end to them. Here we see dramatists, composers, designers, *Regisseurs*, actors, electricians, carpenters, etc; and they will use movement, gestures, words, music, dancing, poetry, silences, lights, platforms, screens, paintings, furnishings, costumes, etc, It is a pity that we are very far back in fixing the proper values of these constituent elements of the theatre-art and it is hoped in these pages to determine their rightful place in the scheme for the evolution of a new theatre-art in our country. It has taken many decades of pioneering work to remove the social stigma attached to the stage and it will take many years more to wipe away the crude conventions of our stage, to rescue it from the clutches of the cheap jack and the charlatan and to build an "*Exemplary theatre*" where we can make the acted drama something more than a casual entertainment—and living art and a worthy gift to society, the art of acting something better

(*Continued on Page 46.*)

A Scene from Krishnatone's "Lanka Dahan"

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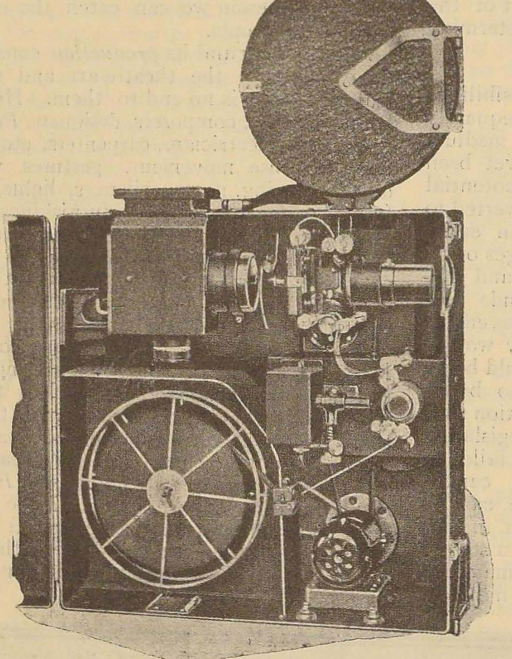

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By Nathan Levinson,
DIRECTOR OF RECORDING, WARNER BROTHERS-FIRST NATIONAL STUDIOS
(Exclusive to Sound & Shadow in India.)

MANY are the mysteries of sound recording. As indicated at the sound demonstration before the meeting of the Technicians Branch of the Academy of Motion Picture Arts and Sciences, held at the Warner Brothers—First National studios recently, we are all accustomed to eliminating extraneous, unnecessary and undesirable sounds as we go about our daily existence. We do this naturally and normally and without ever giving it a thought.

The microphone, however, does not have a brain and is therefore not capable of distinguishing between desirable and undesirable sounds. We have to do that for it.

The sound mixer has a great responsibility in this respect during the filming of a picture and the re-recording mixer has an even greater responsibility in preparing the final sound track. They are charged with the proper recording and mixing of all desirable sounds for the picture; but they are also charged—and this is very important --with the elimination of all undesirable, even though natural, sounds from the film. A picture overdone from the sound stand-point would mar the excellence of all the other work contributed to it, and could in no manner be considered good entertainment.

Some of the reasons for re-recording sound may be briefly enumerated. They are (1) to add music, (2) to add sound effects, (3) correcting variations in sound quality and sound intensity, (4) correcting sound perspective to fit picture action, (5) to make additional negatives, (6) to transfer sound from film to disrecords and vice versa, and (7) to provide sound for sequences which may have been photographed without sound.

The primary function of re-recording, dubbing or duping is to make a smooth, finished negative, so that finished prints for release may be run off at will. In the production of talking motion pictures, sequences are necessarily photographed in many short scenes and from many angles. These sequences, when assembled by the film editor, necessitate, in many instances, overlapping of dialogue, additional dialogue, and the dubbing in of music and sound effects to provide realism, making sound equal in importance with good acting, good photography, good story and good directorial technic in the success of the picture.

The problem of re-recording from film is quite simple as compared with re-recording from discs, as the film can be cut at any point desired and patched to other pieces of film, forming fairly smooth sequence. The smoothing out of these sequences where they are joined together, however, can only be efficiently negotiated by men who have developed a technic or "touch" from long experience in dubbing. In fact, as I have intimated, the re-recording mixer is very definitely a specialist.

But not only is this man a specialist in the art of dubbing, he is also a specialist in the technic of the individual studio where he is employed, as the final result, or the finished sound track, is secured in a different manner at different studios. I can, therefore, only indicate how this result is obtained at Warner Brothers and First National studios, with such a picture as "42nd Street" or "Ex-Lady".

Here, after a director completes the direction of his picture, the editorial department assembles the sequences into reels, and the production executive views these reels in what we term editorial runs. After the production executive has the picture reduced or lengthened to his satisfaction, with lap-dis-

(Continued on Page 46.)

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THE "BLUE SEAL"

By Verne T. Braman

ALTHOUGH both the newsreel and the studio types of equipment have performed their intended work admirably, there has been a growing demand for a recording system to fill the gap between the two, combining the advantages of both systems. With this in mind, a new sound-film recording system has been developed which combines the portability of the newsreel system with a separate film recorder which allows separate treatment of the sound and picture negative, independents of the picture camera from recording attachments, and the use of more than one picture camera operated in synchronism if necessary.

A system of this type is suitable for practically any sound picture work, and can be used equally effectively for newsreels, industrials, educationals, and feature productions. The complete equipment can be carried in a small car, and can be used as well on location work as in a studio. The essential feature is that regardless of the type of work, the sound will always be of feature production quality, due to the fact that the essential units are basically of the same principle and design as those used in the best studio installations.

The first and most important step in making a portable double system was in the elimination of the use of alternating current, which either requires the use of an alternating-current generator or limits the use of the system to a vicinity where an a-c. power line is available. This was accomplished by the use of a novel type of direct-current motor sometimes known as d-c. interlock motor. These motors are constructed on the principle of a dynamotor, having the armature winding connected to a commutator in the usual manner, and also split into three sections which are connected to three slips rings. When these motors are in operation as d-c. motors, they also operate as alternating-current generators, and three-phase current is obtained from the three slip rings. If two such motors are in operation, and the three slip-ring brushes of one are connected in the proper phase relationship to those of the other, the two motors will immediately lock themselves into perfect synchronism. This is because the faster motor will act as a generator and tend to speed up the other, being in turn slowed down by the load. The motor with the tendency to be faster will supply just enough current to provide stability and keep the motors in synchronism.

If the speed of one motor is adjusted by means of a field rheostat to the desired value, the other motor will run at exactly the same speed because of the alternating currents produced. In fact, the d-c. armature leads may be entirely disconnected from one motor and it will still remain in synchronism, being operated through the interlock system as an a-c. synchronous motor.

Fig. 1 shows the complete system set up for operation. It is of course not necessary for the various units to remain in such close proximity, since cables are provided for

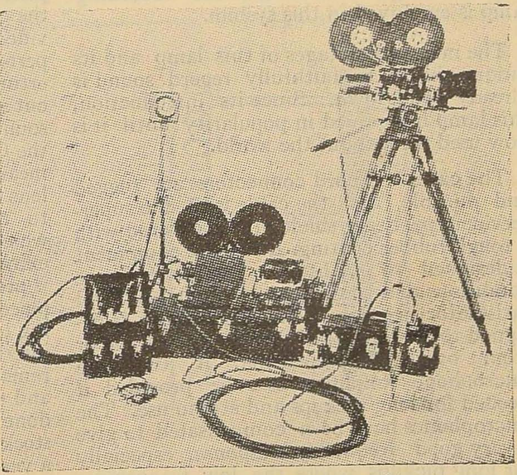

Fig. 1. Complete recording system set up for operation.

remote operation and control. The camera drive motor shown plugs directly into a Bell and Howell, Mitchell, or Akeley audio camera, and can be adapted to practically any other type of camera that is silent enough for sound picture work. This motor has a speed of 1,440 r.p.m., and is of the interlock type described, being operated in synchronism with the recorder motor.

The recorder motor is provided with a field rheostat and tachometer for adjusting and observing the speed. Switches are provided so that the motors can be operated separately or in unison. These motors are extremely efficient. They are operable over a wide voltage range, and will run for a long period of time on heavy-duty radio "B" batteries.

The amplifier is of the latest design and, although small and portable, is rugged and efficient and performs as satisfactorily as the largest studio amplifiers. Meters are provided in all essential circuits for instant observation of circuit conditions, and a volume indicator is provided so that a visual as well as audible check on the volume of sound is to be had at all times. In spite of the compactness of the amplifier there is no cramping of the operator, and the two microphone imputs and mixers will take care of any portable requirements and practically all studio requirements. Additional microphone mixers may be used externally if desired for intricate production work.

The Cineglow three-element recording lamp is employed in this system.

The many advantages of this lamp and its unique ability to faithfully record sound is already well-known. Since its introduction, this lamp has gained in popularity until it is now used throughout the world.

The cases and cord connectors are rugged and durable, and the cable is of the super-service type, being shielded and covered with a tough rubber coating. All of the equipment is designed to withstand the most severe conditions and to give years of efficient and satisfactory service. The microphone is designed to operate either on a folding stand or from overhead suspension. A two-stage microphone amplifier can be provided if needed for long pickups and studio use. The microphones have been compensated to give a very good frequency response, especially for long pickups where the low frequencies usually predominate and cause tubbiness.

Fig. 2 shows the recording machine which is really the heart of any system. This machine is adopted from the studio recorder and is a combination of simplicity and mechanical perfection. Each part is designed to efficiently perform its function, and there are no unnecessary parts or complications.

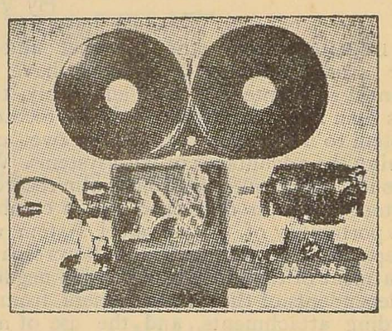

Fig. 2. Recording machine.

In spite of its ruggedness as shown by its appearance, this machine is light in weight, being made of aluminum and hollowed out wherever possible. Two sprockets are provided, one to feed and take up the film, and the other to draw the film past the sound aperture. This latter sprocket is completely isolated from any irregularities in the gears, etc., by means of a mechanical filter. In addition to this, all sprockets, gears, bearings, and shafts are ground to the highest possible degree of precision, and all gears are completely enclosed. The sound aperture is of the curved block type with side tension provided so that the film always pulls itself in perfect contact with the aperture. The aperture as well as all the rollers, etc., is undercut so that nothing touches the film on the sound track portion. The illumination from the Cineglow recording lamp is focused by means of a condenser lens on to a slit in the lens barrel. This slit is in turn focused on to the film by means of an objective lens, which makes the slit image on the film extremely sharp. This entire lens assembly is prefocused at the factory and sealed into place, so that there is no focusing or adjusting to do the operator, the lamp being merely inserted and locked into place. Due to the remarkable efficiency of the optical system and the three-element lamp, recording can be done directly on sound-recording positive stock, which is not only economical, but has a very fine grain, large volume range, and high resolving power.

Continued on page, 52.

Projection Notes

Sound Projection—*By* "PROJECTIONIST"

Continued from Vol. II. No. 1. (Jan. 1933.)

MOVIETONE OR SOUND FILM REPRODUCTION:

This method is the most commonly employed in the reproduction of sound in talking motion pictures. As stated in a previous article, movietone recording consists of a photographic sound record, in the form of a narrow band or strip carried at one edge of the picture film. There are two distinct types of film recording (a) variable density and (b) variable area.

VARIABLE DENSITY RECORDING:

Variable density recording, if examined very carefully, will be found to consist of a series of narrow parallel or transverse lines, varying in width and density. The density determines the loudness and the width the frequency of the sound recorded. Western Electric recording is a type of variable density recording. This type of recording has a very wide frequency range as inertialess recording devices are used.

VARIABLE AREA RECORDING:

Variable area recording is the method of photographically recording sound employed by the RCA Photophone, Fidelytone, British Accoustic and other recording systems. This system of sound is recorded in the form of a succession of jagged peaks very similiar to the teeth of a saw. The sound-track in Photophone is divided into two parts, one transparent and the other black. The blackened part peaks are in proportion to the loudness, the width of the peaks determining the frequency of the note recorded. (Fig. 1)

THE SOUND HEAD OR REPRODUCER UNIT:

As in Vitaphone or Disc reproduction, so in film reproduction, we find that the first essential is the generation of minute electrical currents varying exactly as the sound recorded. The recording employed in the systems in general use consists of parallel black lines of different densities or a series of peaks of varying length and thickness. To reproduce these lines or peaks as sound a device called a "sound head" or "Reproducer Unit" is employed. Such sound heads or reproducers usually consist of an aperture plate, tensioning assembly, an exciting lamp, a lens sytem, a sound sprocket and photoelectric or other light sensitive cell. (Fig. 2)

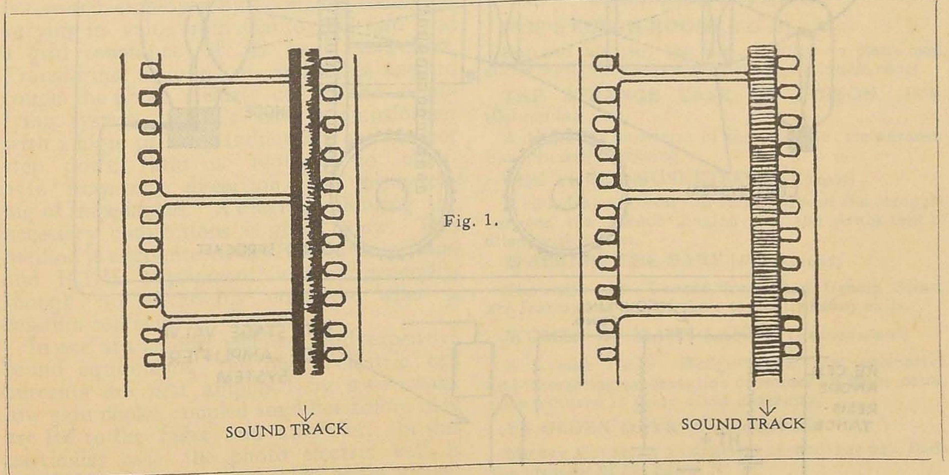

Fig. 1.

THE OPTICAL SYSTEM:

The optical system or lens assembly focusses the light from the concentrated filament source of the exciter lamp on a narrow slit as shown in the diagram given above. An image of this slit is focussed on the sound track of the film by the second lens system. Thus light passes through the sound track of the film and falls on the Photo Electric cell.

THE SOUND SPROCKET;

The sound sprocket is a toothed wheel machined to fine limits and serves to pull the film at the uniform speed past the aperture plate and tension pad assembly.

THE TENSION PAD ASSEMBLY:

The tension pad assembly is used to keep the film at all times in the correct position relative to the aperture plate. The slight pressure applied by the tension pad also serves to smooth out any irregularities in the film speed and to cut out or reduce considerably any unsteadiness due to buckled or warped film or slightly damaged sprocket holes. It should be remembered that the pressure applied by this pad is never excessive as the springs employed are very carefully tensioned.

THE PHOTO ELECTRIC CELL:

The photo electric cell is a device employed for converting variations in light intensity into minute electrical currents. It was found that most of the Alkaline earth metals possessed the unique property of varying their electronic emissions when the light they were exposed to varied. Furthermore it was found that these variations were instantaneous and had no frequency or time lag with respect to the light variations producing them. Among the many light sensitive metals it was found that Sodium, Potassium Barium and Cassium were the most active; hence they are most commonly employed in commercial forms of photo-electric cells. As in radio or thermionic-valves so in photo-electric cells the electron emitting electrode is the Cathode. It is fairly simple to understand the operation of a photo electric cell. In its commercial form it consists of a glass envelope containing two electrodes. With sodium or potassium cells a thin layer of sodium or potassium forming the cathode is deposited on the glass envelope containing the active elements. A ring shaped electrode forming the anode is positioned a short distance from the metallic layer forming the

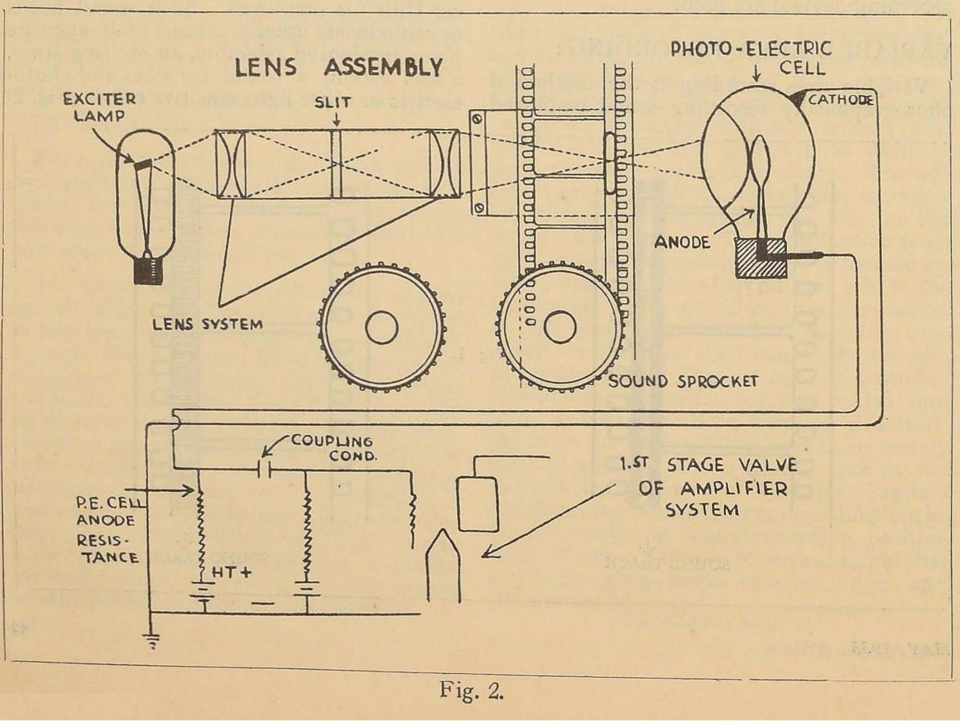

Fig. 2.

cathode. Light from the sound track falling on the cathode causes the photo electric active substance of which it is composed to emit a stream of electrons which (flowing from cathode to anode due to the positive potential applied to it with respect to the cathode) form a conducting path or bridge for a minute electric current usually of a few microamps to pass through the cell. As a positive potential is applied through a resistance any variation in cell current causes a proportional voltage drop across this resistance. These voltage variations are coupled on to the grid of the first valve of the amplifier system employed by a coupling condenser varying in value from .006 to .002 mfd and a grid resistance of .28 to 2 megohms. Transformer coupling is sometimes used to couple the photo electric cell to the ampilfying system. In this case a transformer with a high primary inductance and correct step down ratio is required to eliminate frequency distortion or mismatching of impedances. A diagram showing the necessary connections is given below. This method is encountered in RCA Photophone and B.T.H. equipment and is generally, though not invariably employed when a cassium cell is used (Fig. 3)

In one of the most efficient and expensive sound equipments the photo electric cell currents are first amplified by a two stage low gain choke, coupled amplifier before they are fed to the fader and amplifier. In this particular case, the photo electric cell is coupled to the 1st stage valve, of the above-mentioned low gain amplifier, by the resistance condenser method, reviewed before.

(*To be continued.*)

REVIEW QUESTIONS:—

1. Can you name the difference between variable area and variable density recording?
2. Of what does the optical system or lens assembly consist?
3. What is a photo electric cell?
4. How is a photo electric cell coupled to the 1st valve of an amplifier?

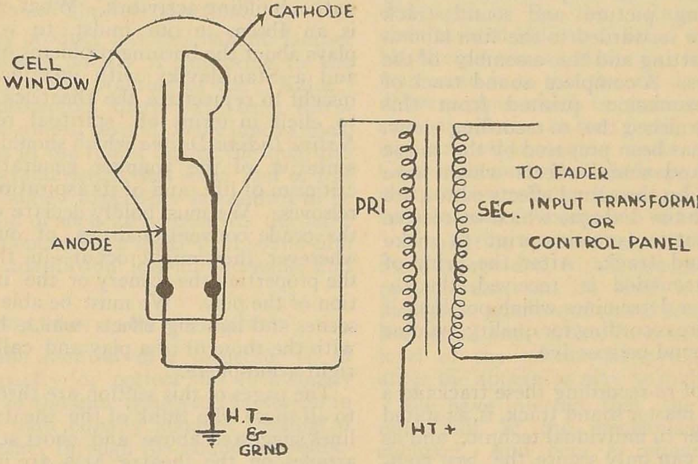

Fig. 3.

NEWS AND VIEWS OF LATEST FILMS

(*Continued from page 28.*)

FLIP'S LUNCH ROOM (*M-G-M*).

Flip and his pal, the dog, indulge in many mad antics while they serve customers in a lunch room.

THE STRANGE CASE OF POISON IVY (*Columbia*)

A delightful burlesque of the old-time melodrama. Exceptionally amusing.

THE THREE MUSKETEERS (*Mascot*)

A melodramatic story in serial form of the struggle between the French Legion and the Arabs that is filled with action.

WALKING THE BABY (*Paramount*)

The radio stars, George Burns and Gracie Allen, are featured in one of their typically funny skits.

WOMEN OF MANY LANDS (*Educational*)

A Lyman Howe Hodge-Podge. An instructive and interesting presentation of women of many countries pictured in their vivid costumes.

YE OLDEN DAYS (*United Artists*)

Mickey Mouse, as a minsteral of another day, finds the princess of his hatre.

(Continued from page 39.)

solves, fade and cuts made to form a smooth and pleasing production, the editorial department transfers the working print, together with the sound track, to the re-recording department. Here the picture is carefully analysed by the re-recording mixer, the sound effects editor, and the recording director. During this analysis, we determine the sound effects to be added, and the places at which dialogue sound tracks are to be overlapped for smoothness. After very careful checking of the working picture and sound track prints, they are forwarded to the film laboratory for the cutting and the assembly of the final negatives. A complete sound track of constant transmission printed from this negative is furnished the re-recording crew. Music which has been prepared by the music department, and sound effects which have been prepared by the sound effects editor, are combined with the dialogue which we receive on this constant transmission print to make a master sound track. After the print of constant transmission is received, the re-recording mixer determines which portions, if any, will require recording for quality, volume intensity or sound perspective.

The detail of re-recording these tracks to a composite, or master sound track, is, as stated before, a matter of individual technic, and as we believe we can only secure the best composite by the absolute control of each individual track, we are equipped with a large number of special reproducing machines, in order that we may have the fullest possible latitude in combining effects, music and dialogue.

(Continued from page 37.)

than a pick-me-up—an intimate communoni with the creative principle in man, and the theatre something different from a hectic-bar—a glorious temple which would be a thing of beauty and a joy for ever.

The necessity for evolving a new technique in our theatre-art sweeping away the cobwebs of the past and at the same time preserving the distinctive features of our indigenous Drama and Dance, is immediate, if our theatre is to play its part in all our nation building activities. What we require is an Ibsen, in our midst, to write social plays about the burning problems of the day and a Stanislavsky with imagination and insight to rejuvenate the theatrical art and to elicit in terms of 'spiritual realism' a *Native Indian Drama* which should be representative of the younger generation, of its criticism of life, and of its aspirations and its relsoves. We must boldly declare war on all the crude conventionalities of our theatre wherever they might occur—in the acting, the properties, the scenery or the interpretation of the play. We must be able to design scenes and lighting effects which harmonise with the thought of a play and calls up the right atmosphere.

The pages of this section are thrown open to all those who think of the theatre in the lines suggested above and short stimulating articles on the theatre Arts are invited for publication in the columns of this section.

Independent, healthy and constructive criticisms of current dramatic performances, critiques and notice of books on drama and the theatres and important extracts and new items relating to the theatre-world will all find a place in this section.

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New "Kalee 11" Apparatus

SIMPLER AND LESS COSTLY ADAPTATION TO SOUND-FILM REPRODUCTION SYSTEMS.

The new Kalee 11 Projector is claimed as a masterpiece of precision projection apparatus, designed and manufactured throughout with specific regard to the requirements of perfect sound-film reproduction.

This new product has this salient factor: while in many details it conforms to the principles and the practice of the "Kalee" series of projectors there have been introduced some almost revolutionary innovations. It embodies in the fullest degree the qualities and the characteristics that some four or five years of "talkie" experience has shown to be essential and of such advancements the most important concerns the making of sound-film apparatus adaptation less cumbersome, and less costly.

PERFECTION PLUS SIMPLICITY.

The prime essential of a projector is, of course, capacity for perfect and rock-steady projection of the film image to the screen in synchrony with equally efficient feeding of the sound-tract through the sound reproduction system. But co-existent with this efficiency must be the qualities not only of dependability in performance and simplicity of operation but also silence in running and facility of adjustment. The new "Kalee 11" has these factors. The design of the frame has been so modified as to provide for total enclosure of all working parts.

OIL-IMMERSED CROSS MOVEMENT

The intermittent movement assembly calls for special reference. The short, robust intermittent shaft that played so important a part in building up the reputation for the sturdiness of the "Kalee 8" has been retained, but it has been incorporated in a self-contained intermittent unit which can be quickly and easily withdrawn and replaced, and the characteristic of this rapidly interchangeable unit is that its operation is by accurately balanced cam movement.

FLAWLESS LUBRICATION

In designing the lubrication of a projector, regard must be had to two important considerations; the system must be unfailing in its functioning while "seeping" or escape of oil to the parts at which it might come into contact with the running film must be guarded against. In the "Kalee 11" an oil chamber and indicator, fitted with a detachable filter, is situate at the top of the mechanism; and from this the oil is pump-fed to delivery pipes which in turn maintain constant circulation to the gears, spindles, bearings, and other moving parts. The Maltese Cross movement is of the large diameter type characteristic of the Kalee projector, and it runs completely immersed in an oil bath.

In addition to the oil circulation indicator, there is provided, within constant view of the projectionist, an oil level indicator. The inspection window of this is scored with both horizontal and vertical lines so that the exact level of the oil may be noted at whatever angle the apparatus may be inclined.

We have inferred that the intermittent unit side of the mechanism is totally enclosed. And here a refinement in engineering may be mentioned. The screwed outer cover is pinion-tooth cut on its outer circumference, so that its quick removal is accomplished by two or three rapid turns of a pinion key; thus the loss of time and patience so often attendant upon the removal of the cover-plate in emergency is avoided. Another refinement is the provision of guide-lines, which enable the projectionist to remove and replace the intermittent unit without re-setting.

FILM GATE ARRANGEMENT

The film gate has ever been one of the "strong points" of the Kalee projectors. In the new "Kalee 11" the gate has not been modified, except, perhaps, that it is just a shade longer, giving a slightly more extended area of film "engagement."

Masking and framing adjustment is by revolving intermittent sprocket, operating through a brake-held control wheel conveniently placed near the hand-drive handle and close to the oil level indicator. A masking

lamp is also provided, to ensure correct masking while threading the film. A milled head affords means of eliminating "ghost" by instantly correcting inaccuracies in shutter setting.

THE CINE LENS ARM

The cine lens support of the "Kalee 8" model, popular because by its use the lens can be taken close up to the gate, while when desired, the whole unit can with the movement of a finger, be lifted clear leaving free access to the gate, has been retained in the "Kalee 11" model. With this arm almost any make or type of cine lens may be used.

NEW AND CLEVER SHUTTER SYSTEM

The new Super Kalee has, of course, rear shutter equipment, and this is arranged in a new and very effective manner, in combination with the safety shutter. Two shutters of similar type are so mounted on one boss that when the shutter is not in motion a complete disc is interposed between the light source and the film gate. As soon as the shutter revolution reaches safety speed the two shutters separate automatically by centrifugal force, a two-blade shutter is in preparation. Should the shutter revolution slow down for any reason, the process is reversed, and the safety shutter is again automatically brought into action, a positive assurance and safeguard against failure of the safety shutter.

This shutter eliminates approximately 60 per cent. of the heat capable of transmission to the film-path, largely minimising risk of film-fire, the shutter creating a current of air which cuts down temperature at the film gate.

In evolving, however, this new "Kalee 11" Super Model, the manufacturers had in mind two main essentials: one, the production of an apparatus representing the peak of perfection in projection in precision engineering, and the other the substitution of simpler and less costly methods of adapting the various reproduction systems to the projector installations.

Every unit and every component of the "Kalee 11" Super Model is absolutely interchangeable. No longer is it necessary to maintain complete stand-by mechanism in case of breakdown or other emergency; a stand-by intermittent unit plus a few spare components is all that will be necessary to ensure the safety factor.

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RCA Sound Systems in Radio City

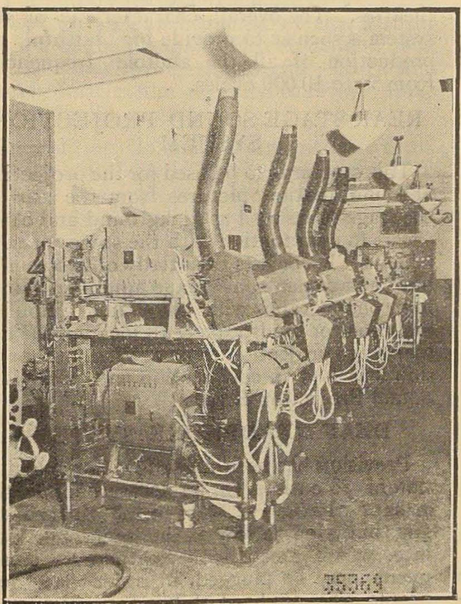
By James Frank, Jr.

THE sound equipment used in Radio City consists of Standard RCA High Fidelity Sound Reproducing Apparatus, especially assembled for this installation and of somewhat greater power than is customary to furnish for theatres.

These Sound Systems have been carefullv planned and designed by RCA engineers in conjunction with the "Rockefeller Center" consulting engineers, and represent a modern application of Sound Reproducing Equipment to theatre operation. They are particularly designed to allow for expansion and any future developments that may be introduced into the theatre field. They are, without a doubt, the largest and finest sound reproducing equipments ever manufactured for theatre installation, and match in every respect the high quality of the amusement center in which they are to be installed.

The installation for the International Music Hall is the largest and covers a wider scope. The RCA Sound Systems installed in this Theatre are divided into eight units, having a combined undistorted power output of 510 watts, as follows:

1—Sound Reinforcing System
2—Rehearsal Address System
3—Stage Manager's Call System
4—Main Sound Projection System
5—Rear Stage Sound Projection System
6—Deaf Headphone System
7—Pre-view Sound Projection System
8—Radio and Monitoring System



The projection room in the RKO Roxy Theatre. It contains four RCA Photophone sound reproducing units mounted on Simplex projectors and a duplicate channel 80-watt amplifier.

It is important to note that the amplifiers, all of which employ standard Radiotrons, and loudspeakers used on the various systems are essentially alike, although various assemblies of apparatus are employd.

SOUND REINFORCING SYSTEM

The purpose of this system is to reinforce the stage presentations and orchestra music to suitable levels, in order that the desired aesthetic effects and clear intelligibility may be obtained at all points in the Auditorium. This system consists essentially of:

Fifty Velocity Microphone Transmitters, located in the floor of the orchestra elevator, on the band wagon, suspended from light bridges, in the footlights on the seven foot centers, in traps on the stage floor, and on the choral stairs.

Twenty Microphone Amplifiers to be located in an amplifier room in the basement under the stage; a Control Console for controlling the individual microphone amplifier outputs and mixing them properly for amplification, including a "booster amplifier", of the mahogany desk type with metal top to be located in the control room.

The Amplifier for the Photophone High Fidelity Equipment consisting of two duplicate 80-watt amplifier channels, one to be used regularly and the other held in reserve for emergency use, each channel to include in addition a 10-watt power amplifier unit to be used with the Deaf Headphone System is located in the projection room.

Miscellaneous Equipment Rack for testing purposes, including a tube testing panel, raido receiver, phonograph turntable and monitor amplifier unit.

Power Control Rack to be located adjacent to the Control Console for turning on power to all the microphone transmitters, microphone amplifiers and main amplifiers and for controlling the volume of the various main amplifiers.

A Loudspeaker Control Rack which is also located adjacent to the Control Console; two power Supply Racks to be located in the motor-generator room for furnishing power to the various amplifiers and fields of the microphone transmitters, together with loudspeaker fields.

A Battery Supply Equipment for furnishing excitation to microphone transmitters and microphone amplifiers, as well as all relays used in the system.

Loudspeaker Equipment consisting of six loudspeakers of the directional baffle type with, 6" cone driver unit mounted above the proscenium, two seventeen foot directional baffle loudspeakers to be mounted over the rear stage projection room to be used for effect purposes, together with a number of monitoring loudspeakers located at strategic points throughout the theatre.

REHEARSAL ADDRESS SYSTEM

This system is to be used in connection with the execution of rehearsals of stage and orchestra presentations. It consists essentially of three Velocity Microphone Transmitters, one to be located on a desk which will be placed in the twelfth row of the orchestra floor during rehearsals, the second in the director's private box and the third in the control room; a carbon microphone announcing station to be located at the chief Electrician's position; three Velocity Microphone Amplifiers; a 40 watt Main Amplifier Channel located in the amplifier room; and a large number of Loudspeakers used to cover the Auditorium and entire stage, including light towers, light control stations and various spot and equipment booths.

Through the use of these Loudspeakers, the director or anyone else at a microphone, location, may communicate with anyone in the theatre concerned with the rehearsal. This system may be used during regular performances, operating certain of the Loudspeakers at low level.

STAGE MANAGER'S CALL SYSTEM

The purpose of this system is to provide means to the Stage Manager for conveying instructions and messages to the stage employees and performers during rehearsals and performances. The equipment consists of carbon microphone at the stage manager's position, a 40 watt main amplifier channel located in the amplifier room in the basement under the stage and 56 Loudspeakers to be located in the various dressing rooms, corridors, engineer's rooms, and the like.

MAIN SOUND PROJECTION SYSTEM

This system consists of a duplicate channel, 80 watt A. C. operated high fidelity sound reproducing system, employing four soundhead attachments. This equipment is similar in every detail to the standard series of RCA Photophone Sound Reproducing Equipment. It employs six directional baffle loudspeakers, three using 10 foot baffles and three using 60 inch baffles. This sound system comprises the latest and most modern sound reproducing equipment available for theatres. The overall characteristic of the system is such as to provide for faithful reproduction of all the audible frequencies from 50 to 10,000 cycles.

REAR STAGE SOUND PROJECTION SYSTEM

This system is to be used for the projection of sound motion pictures from the rear of the stage to be used as background and other effects in conjunction with the stage presentations. It consists essentially of two soundhead attachments, a voltage amplifier unit, a film phonograph with associated amplifier and monitor loudspeaker, all located in the rear stage projection room. When in operation it is used in conjunction with the Main Sound Projection System.

DEAF HEADPHONE SYSTEM

Provision has been made for the installation of 26 outlets to be located under the arms of alternative seats in the thirty-third and thirty-fourth row of the orchestra floor, into which Accusticon Seatphone instruments may be plugged, in order that those people who are hard of hearing may more clearly and intelligibly hear the sound motion picture and stage presentations.

(*Continued on page 52.*)

Technical News

PHOTOGRAPHIC EQUIPMENT OF THE EVEREST EXPEDITIONS.

Much interest has been aroused in London by the magnificent photographs of the summit of Everest and surrounding peaks which have been brought back by the Houston Everest Flying Expedition.

The excellence of these pictures of the untrodden heights, which were taken under such extraordinary difficulties, is a fine tribute to the reliability and versatility of modern photographic apparatus and materials.

Just as in Professor Finch's marvellous 1922 photographs of Everest and Mr. Smythe's Kanchenjunga and Kamet pictures and Mr. Shipton's Kamet summit photographs and the famous film "The Epic of Everest?" in this year's flying expedition, too, all the photographic material used, except the plates for the survey camera, was manufactured by Messrs. Kodak Limited."

The equipment taken included over 1,00,000 feet of Kodak Panchromatic cinema film for the use of the Gaumont-British camera men —8,000 feet being a special Infra-Red Panchromatic film expected to reveal peaks over 300 miles away.

In addition, Colonel Blacket used two Cine-Kodaks with Cine-Kodak supersensitive film, and air commodore fellows, the leader and Colonel Etherton, the organiser of the expedition also took Kodak six—20 roll film Cameras and film.

THE CLIMBING EXPEDITION.

No official photography is being done on the Everest 1933 Climb, but several members are taking cameras. The lightness and handiness of films as compared to plates has naturally been a great factor in their choice.

Mr. F. S. Smythe, leader of the Kanchenjunga expedition, is using Kodak Film Pack. Mr. Shipton and Captain Wood Johnson are also using Kodak Film Packs with Kodak "Nagel" cameras, and Mr. Rutteledge and Dr. Green have roll-film Kodaks and Kodak film.

Mr. Harris, the only climber who is attempting cinematography on the upper part of the climb, above the North Col, has equipped himself with a Cine-Kodak, complete with Telephoto lens and Cine-Kodak Supersensitive 16 mm. film.

NEW NON-SYNC. GRAMOPHONE REPRODUCER FOR SMALLER HOUSES.

Western Electric recently developed a single turn-table non-synchronous reproducer as an alternative to their familiar double turn-table instrument. The new reproducer is proving very popular with the smaller exhibitor and since its introduction there have been nearly 50 installations.

NEW R.C.A. EQUIPMENT:

"Sound Equipment Co., of Daryanagar House, Queen's Road, Bombay 2, the newly authorised Distributors of RCA Photophone Reproducing Equipments are shortly installing RCA Equipments in the following cinemas in Bombay namely the "Edward" and the "Olympia" and the "Aryan" Poona. The "Edward" is owned by Mr. M. B. Billimoria, Film Distributors of Bombay.

W. E. 3-A. TYPE EQUIPMENT.

Western Electric recently signed up the following three theatres for their 3-A type equipment,—Majestic, Swadlincote; Plaza, Panygroes, and Cross Lane Theatre Bradford. The former two are newly constructed houses, whilst the Cross Lane Theatre represents Western Electric's 336th, replacement in the British Isles.

EARTHQUAKE—W. E. AND DAMAGED THEATRES:

Western Electric are making free replacements and repairs to all damaged equipment in Western Electric equipped theatres affected by the Southern California earthquake. Out of the forty-four theatres affected, four were practically demolished and several others will require entire rebuilding. The sound system in six was badly damaged but can be replaced. Fifteen theatres received slight damage, the remainder are either now open or able to open with sound equipment inspected and repaired.

RE-RECORDER FOR INDIAN STUDIO:

The New Theatres Ltd., of Calcutta have ordered a Fidelytone Re-Recorder. This is the first Indian Studio who are going in for a Re-Recorder.

W. E. FOR NEW BOMBAY THEATRE:

Western Electric have secured the contract for the sound installation of the Regal Theatre, Bombay and they are wiring a 3Sx system. They are also fitting a number of the seats with deaf sets. This is the fist Indian theatre to install the W. E. deaf appliances.

Continued from page 50.

PRE-VIEW SOUND PROJECTION SYSTEMS

Two pre-view rooms, located on the studio floor, are to be equipped with sound projecttion systems. These systems are similar in general design to those furnished with the Main Sound Projection system, except that they have a smaller power output. They are of the same high fidelity characteristic as those supplied for the theatre auditorium.

RADIO AND MONITORING SYSTEM

The purpose of this equipment is to furnish to the private studios on the studio floor radio pick-up of a pre-determined number of radio stations and to permit the monitoring of the various sound systems in the theatre and other outside lines terminating within the theatre. The equipment is clearly controlled by a remote dial station.

The RCA Sound Systems installed in the RKO Roxy Theatre, including the High Fidelity Photophone Apparatus for the reproduction of sound pictures, are similar to those described above, modified only to fit the special requirements of the smaller theatre which was designed mainly for the presentation of sound motion pictures with stage attractions supporting the screen programs. It embodies in minute detail the latest developments in the design and construction of a theatre planned and built for the exhibition and faithful reproduction of the finest type of sound motion pictures.

The Music Hall, although intended originally for a different kind of entertainment, is nevertheless fully equipped, as indicated above, with RCA Photophone apparatus of similar High Fidelity characteristics, for the projection and reproduction of sound pictures which, now form a major feature of the programs. The nature of the stage presentations, for which it is adapted, however, requires a more comprehensive equipment installation than does RKO Roxy and this comprises the several types of sound systems listed separately above.

Continued from page 42.

The procedure in setting up and operating this equipment is very simple. The amplifier is connected by means of flexible cables to the battery box, microphone, and recording machine, and the motor battery is connected to the recording machine and the camera motor. The microphone is placed in position, either overhead or on the folding stand, depending on the subject matter, and the sound is monitored for both quality and level by means of the earphones and volume indicator. If two microphones are used, the proper balance is obtained by adjusting the microphone mixers until the required effect is obtained. When it is desired to "shoot," the motor switches are thrown on, which starts the recorder and camera in synchronism. This operation automatically lights the recording lamp, which prevents accidental failure to do so manually. The speed of the motors is indicated at all times by the tachometer, and can be adjusted at any time, although this is rarely necessary. If desired, either the sound recorder or picture camera can be run separately and if silent inserts are desired, the camera motor and motor battery can be removed and used independently of the sound equipment.

With the many advantages of this new sound system, which includes the simplicity and portability of newsreel equipment combined with the flexibility and quality of recording of studio equipment, and with the added advantage of an inexpensive system adaptable to any good picture camera, there should be no reason for apologies for the quality of sound on the part of any producer, large or small, regardless of the subject matter or type of production. The Indian agents for this equipment are the Eastern Electric andEngineering Co., Hornby Road, Bombay.

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What our readers think.

[We publish below a criticism sent to us by registered post by one Mr. N. S. Iyer of Calcutta. According to the ordinary journalistic routine, this letter would certainly have been declined with thanks. We have arranged for its inclusion since it proves conclusively all the points of the criticisms levelled against this picture and we wonder if the writer is aware of this. The Editor feels much obliged to the writer for his invitation to corresponed with him and should an opportunity arise he will surely take advantage of the kind offer. Mr. Iyer's purpose is laudable indeed for he " wants to clear the misconceptions in the minds of certain people " but we are afraid that though his intentions are good, his article serves to make confusion rather worst confounded—Ed.]

NANDANAR'S REVIEW

By N. S. Iyer.

I have been carefully reading the criticisms of the " Tamil films and Nandanar " in the "Sound and Shadow " and I have been forced to come to the inevitable conclusion that the criticisms are to the most part one-sided and often ungrounded and written for criticism's sake. Any comment on the technique of the film, the continuity of the story, the language and action will naturally improve the quality of films and the producers and gentlemen concerned will welcome such criticisms.

The recent production "Nandanar" by The New Theatres Ltd., is from the old story current in South India. The theme is a dry one, though pious and awe-inspiring ; and to create an effect on the screen, the producers had slightly altered the story. The introduction of a female character, the Vediar's wife is purely from the mind of the author, and the criticism on the dress is not only puerile, but most damaging to the studio authorities in particular and to the South Indian Mirasdars in general.

The adding of Chidambaram scene is not an after-thought ; but I am apt to believe that it is an after-thought on the part of the critics, who are bent upon bringing some sort of remarks on the " Picture " and show to the public, either knowingly or unknowingly their own true colours.

The virulent criticisms on Calcutta producers hitherto had not been answered because nobody wanted to take up the cudgel and begin a retort. The producers in Calcutta do not know the language, of course: but men of intelligence and experience do assist them in their enterprise. The criticisms on " Ramayana " and " Savitri " dealt with the wrong direction and out of place conversation. But in "Nandanar" neither the direction nor the language is defective. I can boldly say that the language used is of a high order ; and the unfounded remarks " unfamiliarity of the language ", " an insult to the intelligence of the Tamil knowing people " are only to be taken as the outburst from the heart of one who has some personal grievances.

Coming to the question of the respectable distance between a Brahmin and a Paraya, I must say a reasonable distance has been maintained which would be caught in the lens in a semi-close-up and midlong shots. Do not the critics know that a long distance cannot be kept between the Brahmins and the Paraya on the screen and the desired effect cannot be obtained? Do not the "Persuaders" know that they are responsible for any wrong ideas and misrepresentations ?

As regards feeding of Nanda, I may say that Nanda, while going away from his master dejectedly, had been called by the Vediar's wife and given food ; and when the Zamindar came in and saw that Nanda was being fed, he got annoyed at his wife's doing and finally the Vediar'swife had a divine proof that Nanda was no other than a real Bhakta, whereupon she persuaded her lord to give him the permission. I am at a loss to understand how it does violence to the nobility of Nanda's character. On the other hand, Nanda's obedience to his master and mistress, his submissive nature, his divine inspiration and deep insight into the spiritual side of things are brought forth in a most touching manner.

Lastly to the deity, I must say that the original conception of Nataraj, as depicted in the Puranas, when the Lord danced before Patanjali, is exactly as shown in the picture,

and this slight deviation from the actual image at Chidambaram do not at all bring ridicule on the producers; but bring ridicule rather on the critics who forget themselves for a moment and think that others are fools.

In fine I would ask the Editor of "Sound and Shadow" to kindly maintain a correspondence with me and get himself cleared of all his misconceptions regarding "Nandanar" and give in his Magazine unbiased and neutral criticisms in future, which will not only speak highly of the Magazine itself, but will ultimately bring the critics and the cinema producers in close touch and lead to laudable improvements in the art of film making.

A CHANGE IS NEEDED

By Parasara Hyderabad, Deccan

ALMOST all the film companies are still running after mythology or stories connected with Kings and the love struggles between princes etc. These productions being mass productions are not attracting the educated and respectable audiences. " The producers may argue that they care for money and it is the mass who pay more for the pictures. I feel that this is not correct because, even from financial calculations it clearly proves that always a high class picture pays much more than what the masses pay. The man who goes to the ordinary seats of As 10 or As 6 may attend the picture twice or thrice. But if the high class attend even once in a week, he pays for the highest class in the theatre which will be even four times than what the masses pay.

Even to-day when Indian film Industry has almost reached perfection, many educated public visit the English picture houses for real enjoyment. We clearly see that our Indian productions either talkies or movies have no market in the foreign country whereas the English pictures have a very great scope of earning money in India. I feel and it is the opinion of every educated man that pictures giving us the daily life and the modern customs and manners would pay very well and at the same time satisfy the mass and class alike. Many people in the line think that it is very difficult to produce a social picture either from financial or acting points of view. But this is only a false notion and nothing else because, when you intend showing a thing that happened several years ago and that too in a realistic way, the first duty of the director is to make a careful study about the dresses they wore—ornaments etc., the mode of their living and the customs and manners of those olden days. If you produce the story in your own way ignoring these details thinking them to be mass productions, it gives much room for criticisms. But if the producer turns his attenti n to social life it is much easier to select the dresses, the settings and portray faithfully the manners etc and even from the financial point of view it is less costly. At the same time these pictures can attract masses and classes for there will be adventurous stories even in every day living which are interesting to the masses. It is very clear that the modern public have a liking for social pictures and it is the only way to raise the industry to the highest step-in-India.

In conclusion I would like to mention that social pictures have market in foreign and they improve the industry to a very great extent in India and is mostly needed by public.

As the songs of to-day are really more than necessary and are unnatural and boring to the public, it is advisable for the producers to have them in scenes of pleasure and omit in the scenes of sorrow and anger as far as possible.

RAMAYANA

By R. Desikan, Kumbakonam.

CONSIDERING from the artiste's point of view "Ramayana" is a bright "purple patch". Moulded in one of the foremost studios of India with the latest and best sound recording equipment, it stands out a rare "gem of the purest ray serene". It is one of the few remarkable attempts on the part of E. I. F. which went to demonstrate practically to other producers in Bengal the immense business possibilities in the Madras presidency with the right type of talkies in Tamil and Telugu As in all other productions of E. I. F., the technician and the directors have left no stone unturned to make "Ramayana" an undeniably perfect success.

The dual role of T. P. Rajalakshmi as Sita and Kamavalli (Surpanaka incognito) is a first rate piece of Art. The realistic presentation of the crossing of the ocean by

Hanuman, of Lanka in flames, and of the peaceful cottage life of Rama and Sita in the midst of the solemn and shady surroundings deserve high commendation.

But the farsighted vision of these master minds has been overshadowed for some moments and the resulting absurdities are perceptible but to the keenest eye. As Mr. Rasool notes about almost all the Indian producers, the value of the close-up has not been fully understood. The close-up is rarely found in most cases no advantage has been gained there from. It would have been better if the scene in which "Vali" boasts of his own power and strength could have just preceded that in which he and his brother are engaged in a tough fight. When Rama is about to depart from the palace of Kaikeyi, Dasaratha imploring Rama not to go to the forest at which Rama momentarily hesitates is a glaring example of the sacrifice of truth for effect. In the scene of interview between Ravana and Hanu man, the rings of tail winding in the anticlokwise direction while Hanuman spins his tail in the clockwise direction is a great absurdity.

The melodious clarinet music which has been synchronised with some scenes is striking indeed and I hope the E. I. F. is running a close second to Madans in this feature. But in the jungle scenes of Ramayana we hardly hear the roar and buzz of a live forest.

As to the actors in general, each is pleasing in his own way. But in the selection of one or two actors, sorry to say, that the directors have been carried on more by their winning personalities than by real merit.

Considering the wide range of first-rate dramatic talent available in Tamil Nad, the selection of hero is really the most unhappy one. T. S. Moni is not a good hand at music and he cuts a sorry figure on the sound screen on that score. Even in speaking Tamil he is hard put to it. With his peculiar Kerala accent, and his ".Dasarathan Mackallaya", "yan" and etc, he has much corrupted the Tamil language. Even as Dilla Byramshaw views, talkies with such incorrect pronounciations go to do much harm to the language. But his somewhat charming personality and elegant action have stood him in good stead.

The role of Sita is creditably played by Miss. T. P. Rajalakshmi. Though she has not got a good screen face, she is at her bes when sorrowful or lovesick. When sh bemoans her sad fate sitting under the shad of the Asoka tree and when she impersonate Kamaballi, she is simply beautiful and her graceful action with her enchanting music sets off her prestige and glory and she emerges in the lime light of the Tamil screen a full-fledged star of the rarest magnitude.

S. B. Naidu with his apt make-up, good music and appreciable action represents Hanuman, the comic fondling of South Indian Theatres, to perfection. The authoritative tone, majestic gait and imperious stature of Mr. Seshayya have helped him to depict the venerable, ideal monarch, Dasartha, of the ages past. In a similar way Rengaswamy Naidu of South Indian stage fame impersonates Ravana well but the femenine tone of his voice stands in his way. We hardly find in his speeches the roaring and gurgling of the most despicable and arrogant demon.

The part of the hasty-tempered Laxman with his amiable devotion to his brother is played to success by Mr. Totham. The action of Bharat and his songs are praiseworthy. The portrayal of Kaikeyi by male actor with his unaffected action and rich melody is simply grand. Mandara, Vasishta and Surpanaka have acquitted themselves squarely while Kousalya could have done better without her songs and Sumanthra without affectation and over acting. The maid of Sita and Thrijata are nothing but wax models automatically motioning their limbs.

After all is said, the production as such is a fine-masterpiece. Very lamentable indeed to note that with such advantages in general the epic has not been worked to the full.

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In the Indian Film World

MADRAS.

The most noteworthy event in the Madras film world this month is the completion of of the arrangements which Mr. Jayantilal of the famous Pictures of Bangalore was making for sending a troupe for the production of a Tamil picture at the Prabhat Studio at Kolhapur. With the idea of utilising some of the spectacular settings which Prabhats have prepared for their picture "Sairandhri" now under active production, "Sita Kalyanam" a subject of wide appeal as may be evidenced by the number of Kalakshepams given on this subject, and also where there is large scope for spectacular sets for which Prabhats have become famous has been chosen. A set of actors has already left for Kolhapur and the unique feature of this troupe is that possibly with single exception, all the other players are educated and are drawn from respectable families. The parts of Rama and Sita have been assigned to Master Rajam and Miss. Jaya, son and daughter of Mr. V. Sundaram Iyer, advocate of the Madras High Court, who himself is enacting the part of Janaka. Master Rajam is wellknown in the music circle of Madras, having been the recipients of medals and prizes from the Music Academy of Madras while Miss Jaya's music has won high approbation in this year's competition. Mr. G. K. Seshagiri, the secretary of the Renaissance Theatre will take the part of Ravana while Dasaratha will be portrayed by Mr. Seetahrama Iyer of the Hindu High School of Triplicane whose dramatic impersonatious have found favour with Madras audiences. The dialogue has been written by Mr. M.S. Subramania Iyer, the well-known writer of popular books while the songs are composed by Mr. Papanasam Sivan. The latest report from Kolhapur is that Prabhats have utilised a large number of horses and elephants kindly lent to them by the Maharajah of Kolhapur for some of the scenes in this picture. The picture, it is expected, will be rleleased in July.

News is also to hand that a Telugu troupe has already gone to Poona for the production of "Prithivi Putra" at the Saraswati Studio. Most of the actors are taken from the troupe which made the Telugu Savitri at Calcutta. A similar troupe has also gone to the East-India Film Co. Calcutta, for the production of a Telugu picture.

Madras Censors are, I understand, trying to make themselves felt and

Leela in Prabhat's "Sairandhri"

they have issued a circular to the theatre owners in this city asking them as to the advisability of the introduction of "A" and "U" system of films as in England. A conference was held and when the theatre owners explained the practical difficulties of such a system especially in Madras the proposal has been submitted to Bombay and Calcutta for their opinion.

The "New Empire Talkie" which remained closed for sometime has now been opened under the name of "Paragon Talkies" under new management.

BANGALORE.

The Select Pictures are producing at their Sagar studios in Bombay "Pramela Arjun" in Tamil and "Lava Kusa" in Kanarese.

TRICHINOPOLY.

The Tamil Savitri is running at Ranga Vilas Theatre for the fourth week to packed houses. Miss T. P. Rajalakshmi personally appeared on the stage where she is reported to have spoken on stage and cinema. It is understood she will be leaving for the production of a picture with a Nattukottai Chetty on her own responsibility.

BOMBAY.

The striking development in Bombay this month is the coming into existence of a number of new film companies such as Ajanta Cinetone, Eastern Art Productions, Maharashtra Cinetone, Aravind Cinetone, Amar Cinetone, Mahalakshmi Cinetone, Hind Mata Cinetone and Usha Cinetone. Of these Ajanta Cinetone have their own studio while the others are making their pictures in the existing studios, of which Imperial is acting the host to half a dozen of them. Another development is that studios who have hitherto been producing silent pictures have turned their attention to the production of talkies such as Royal, Jayant and Paramount thus indicating probably that the days of silent pictures are over at least so far the Bombay Presidency is concerned.

So far as the existing studios are concerned, work has been a little held over by the monsoon.

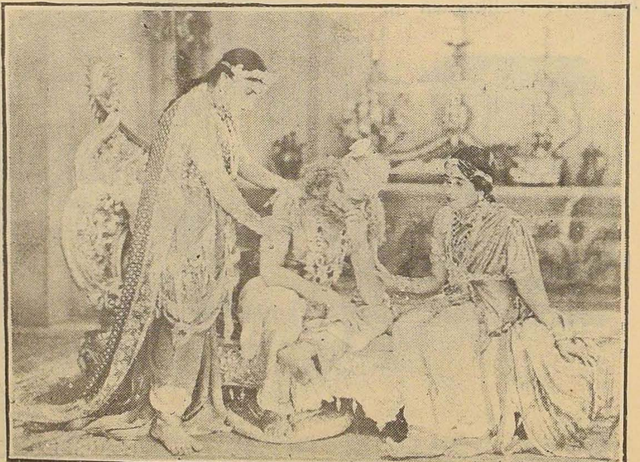
ARAVIND CINETONE: One of the new companies started who are now producing their initial talkie Noor-e-Iman at the Imperial Studio. Mr. Madan Rai Vakil lent by Imperial is directing the picture and the cast includes Miss Dulari, Nandaram, Raja Sandow.

AMBIKA FILM CO: This is a new company started by the well-known distributor, Mr. V. R. Mehta, for the production of silent pictures, the first of which will be "Daring Damsel" featuring Ermeline, Inamdar and Manilal. The Production will be ready about the end of June and the company is planning for talkie.

AJANTA CINETONE: Mr. Bhavnani's new company which is producing "Afzal". Originally Miss Shyam Zutshi was brought to take the feminine lead but the latest news is that she left necessitating retakes. Master Nissar and Abdul Kabuli of the Madan theatres are taking part in this picture.

BHARAT MOVIETONE: It will be a pleasant news to our numerous readers, unusually inquisitive about Bharat Movietone's long-advertised Talkie "Hatim Tai" that, this first Indian Talkie serial has been completed.

"Hatim Tai" is a graphic picturization of the romantic adventures and generous deeds of Hatam, the great prince of Yaman, who



A Scene from "Seetha Kalyanam"—Prabhat's First Tamil Talkie.

travels practically the whole world, in the service of humanity, suffering untold hardships and overcoming tremendous obstacles.

The story provides a beautiful oriental background and the producers with the vast resources at their command, have spared no efforts to make it a grand production.

A galaxy of lovely girls includes the cosmopolitan cast and several artistic dances by the Egyptian and other professional dancers add lustre to the attraction of the picture. Maruthi, a scientific singer plays the title role.

The whole picture has been recorded on the noiseless Audio Camex Machine (double system) and so, assures perfect clarity of the sound.

The latest reports say that a wealthy party from the Punjab has offered Rs. 1,50 000 for the Northern India rights, but the producers have declined the offer, as they expect a still better one for this popular subject.

While going to the press we have been just informed that the same is sold for Northern India for 1,95,000 Rupees.

Their next is "Surya Kumari" a fascinating romance of the puranic period. Director Dhirubhai Desai is handling the script, while Mr. Chaturbhai Patel, who recently rejoined Krishna, is in charge of the camera.

CHANDRARAO ART PRODUCTIONS:—"Flaming Soul" has been completed. Chandra Rao sustained an accident in this picture from which he is now recovering.

EASTERN ART PRODUCTIONS:—This is a Karachi company who are now producing a picture at the Imperial Studio. Insanny-ya-Shaitan is the name of their first talkie featuring Mulkani, Ermeline and Jaddan Bai. Mr. Moti B. Gidwani directs the picture. The story is written by a reputed Sindhi dramatist Mr. K. S. Daryani.

IMPERIAL:—The new Fidelytone set has arrived. Pessi Karani has completed his picture "Dorangi Duniya" and it is reported he has left Imperial to join the East India Film Co. of Calcutta. "Rukmani Haran" which they are producing in Marathi and Hindi under thedirection of Sarpotdar and Madan Rai Vakil respectively is nearly completed. Nagarkar is taking the male lead in both the versions while Mushatri is supporting him in Marathi and Kishori in Hindi. "Sowbagya Sundari" with Sulochana is completed and Homi Master will start "Gulsanover" with Sulochana in the lead. The Persian Talkie and the Telugu Picture "Ramadas" are completed and will be released shortly.

JAYANT:—This studio has completed their first talkie "Zahar-e-Ishk and "Masta Fakir,' will be their next picture. They are contemplating purchasing their own set.

KRISHNATONE:—After a pretty long time, their Super Production "Lanka Dahan" has made its public appearance. It has been extended for the fourth week at Krishna Cinema, Bombay. Both the public as well as the Movie Magazines have highly commended it. The producers have spent a lot over this lavish picture. The gorgeous settings the Ashoka Vatika and the big model city of Lanka are made very attractive.

The climax of the plot, when Hanuman sets fire to the whole Lanka, is so thrilling and the fore scenes are so terrifying that one has to hold one's breaths.

It is reported, a number of Distributors are approaching Shree Krishna Film Co., with attractive offers, to secure provincial rights for this picture.

A Scene from "Mysterious Prince."

THE MAHARASHTRA CINETONE :—This new concern is producing "Prithivi-Raj Sanyogita" an historical picture, as a talkie in Hindi. The picture features Master "Navinchandra" the stunt actor of India and is supported by Vangaveena Padmadevi, a well-known society girl of Calcutta, while Bhaurao Datar and Kishore play important roles. Professor Mahomed Rafique Gaznavi an able musician directs the music and plays the important role of the Court Poet, Chanda Bardai.

Director Nanasaheb Sarpotdar is directing the picture while the camera work has been entrusted to Bapurao Karandikar. Dialogues and songs are being recorded on the Fidelytone Sound Recording System. Nearly 6000 feet of shooting has already been done and from the trials taken at The Majestic Cinema, Bombay, the picture promisses to be one of the outstanding successes of the Indian filmworld.

PARAMOUNT :—This concern have now decided to take a talkie. Originally they wanted to take "Shashi Punho" but as this subject has already been selected by another concern, they have now chosen "Thief of Baghdad" as their first talkie.

RANJIT :—"Miss 1933" featuring Gohur has been completed and Chandulal Shah will take up "Tara Sundari" as her next vehicle. Jayant Desai has finished "Bhola Shikar" and will start on "Krishna Sudama" with Madhuri, Bhagavandas and Mehtab.

ROYAL CINETONE CO., (BOMBAY)

ROYAL Film Company who till recently produced popular silent thrillers of stars like Vithal, Madhuri, Navinchandra etc., have now started their first talkie under the name and style of Royal Cinetone, Bombay. The first talkie subject selected is a sweet mixture of Arabian Nights fantasies and bears the title of "Arabian Night" (Alaf Laila). This maiden talkie of Royal is progressing rapidly at the Ajanta Cinetone's well-equiped and most up-to-date studio. It is featured by Miss. Zohra, Mr. M. Ismail (India's greatest emotional and character actor) Mr. Bashir (Punjab's young songster) Mr. Lallubhai (popular idol of Bombay stage and His Master's Voice Artiste) Pawar (Fans' favourite comedian) Zaveribhai and other strong casts.

"Alaf Laila" it is expected will be completed by the end of June.

Royal Film Company now converted into a distributing faculty have secured booking Agency of the Chhatrapati Cinetone Company, Kolhapur, for Bombay Presidency including C.P., C.I., Berar and Khandesh.

"Kurukshetra" Chhatrapati's powerful mythological talkie is now completed and will be shortly released at Bombay firstly in Marathi version. The picture contains wonderful mob-scenes and presents realistic atmosphere of Kurukshetra battle of the glorious days of Mahabharat. All the resources of the Kolhapur State were placed at the disposal of the Company to add to the grandeur of the talkie. This production is produced in two versions, viz., Hindi and Marathi.

Mr. B. A. Peshkar the booking Manager of the late Kohinoor Film Co., Kohinoor United Artists and Jagdish Film Co., has now joined the Royal Film Co., as the General Manager.

SAGAR :—The social comedy "Mad Cap" with Noor Mahomed and Khatoon has been completed under the direction of Mr. Ezra Mir. Mr. Mir's next production will a thriller entitled "Phantom of the Hills" in which Jal will take the lead. Kanjibhai Rathod of Krishna has joined Sagar. Another acquisition is Mr. Nagendra Muzumdar. Mr. Kanji bhai Rathod is busy with "Sati Anjana" featuring Miss Panna and Mr. S. Baburao.

SAROJ :—A. P. Kapoor is directing "Sansar Nouka" with Ashraf Khan, Jani Babu etc. The studio it is said will be shifted from Andheri to Parel.

SHARADA :—"Sashi Punho" directed by Bapurao Apte with Kantilal of Surat has been almost finished. "Sohni Mehwal" will be their next picture.

USHA CINETONE :—Miss Sultana has joined this newly started organisation whose first talking picture will be "Usha Haran".

WADIA BROS :—This company which has been hitherto producing silent pictures are contemplating, it is reported, to go in for talkies.

The Paramount picture "Sign of thn Cross" ran for four weeks at the Pathe.

MOTION PICTURE SOCIETY

Mr. S. R. Kantebet, Engineer-in-Charge, Projects Department, Indian Radio and Cable Communications Co. Ltd., Bombay, who was for a few days in Calcutta in con-

nection with certain wireless work of the Railway Board, paid visits to the leading Cinema Studios of the City. Mr. Kantebet was lately Head of the Wireless and Radio Section of the Indian Institute of Science, Bangalore and is at present Member of the Executive Committee of the Motion Picture Society of India and Chairman of its Technical Committee. As such he is keenly interested in the progress of the Film Industry.

During his visits to the Local Studios, we understand Mr. Kantebet made certain important technical observations, which will be of use in his future plan of work for the technical advancement of the Motion Picture Industry on behalf of the M. P. S. of India.

Netra Bandekar.

POONA.

SARASWATI CINETONE:

This concern has sustained a serious loss in the death of Miss Netra Bandekar who was playing opposite Vithal in "Mysterious Prince". Miss Bandekar, it is reported, was a talented artiste and that such a life should be cut so early is indeed a great loss to the Indian Film industry where it is very difficult to get talented young girls to act. The sympathies of every well-wisher of Indian pictures should be with the Saraswati Cinetone. This sudden death has naturally led to the postponement of the picture in which she acted. Two pictures are now in production, "Prahlad" and "Dhruva Kumar" in which Master Mohan a talented youngster is taking part. Miss Ratna Prabha will act as Kayaddhu, Salvi as Hrayanakasipu and Vasant Phelwan as Narasimha. Master Modak has left this concern. It is reported they are also producing a picture in Telugu.

Narayana Devare, it is understood, is contemplating to start a studio and his first picture will be "Tulasidas".

PUNJAB

DELHI: "Daku-ki-Ladki," ran 4 weeks in Krishna.

"Pooran Baghat" going strong in the 3rd week—hope to be extended.

"Lanka Dahan" is going from 6th at Krishna.

"Nakli Doctor" produced by Madans is running at Elphinstone from last week.

Cinemas are a nuisance, say the Municipal Members of Delhi, while discussing over a new building plan for a cine- in the city.

Amar Movietone has confirmed their agency for U.P. to Karan Talkies, and for Punjab to Malick Film Bureau, Peshawar.

Golden Talkies Distributors have purchased the rights of Ranjit's three pictures.

Mangal Talkies Distributors have purchased the rights of "Vagabond Prince."

Messrs Standard Pictures Ltd., are showing some activity.

LAHORE.

Miss Shaila of Madan Theatres Ltd. is dancing in Crown Talkies to appreciative audience.

A new cinema house under the name and style of 'Paramount Talkies' has come into existence.

NEW INDIA MOVIETONE (*Lahore*)

Mr. B. R. Oberai, B. A., L L. B., one of the pioneers of the film industry in the Punjab has started a new concern namely "New India Movietone" for the production of talkies in Lahore. The first picture will be "Maharani." Story has been written by Mr. B. R. Oberai, Scenario by Mr. M. R. Kapoor formerly Chief Scenario writer of Sarada Film Co., Bombay. Dialogues and songs are from the pen of Wali Sahib. Almost all the characters are being played by educated ladies and gentlemen, including Miss Lilavati, Miss Dil Niwaz, Miss Khurshid Akhtar, Master Sohan Lal, Master R, L, Behl, Master Chuni Lal, and Mr. Mukhtar Ahmad. "Mountain Girl" has been started but the exteriors cannot be taken before September due to monsoons as all the exteriors of "Mountain Girl" are to be shot on actual locations at various places in the Himalayas in the month of September or October.

UNITED PROVINCES.

A new silent house at Amroha known as Royal Cinema has been started.

AGRA.

Cinemas are closed on account of Mohurram festival.

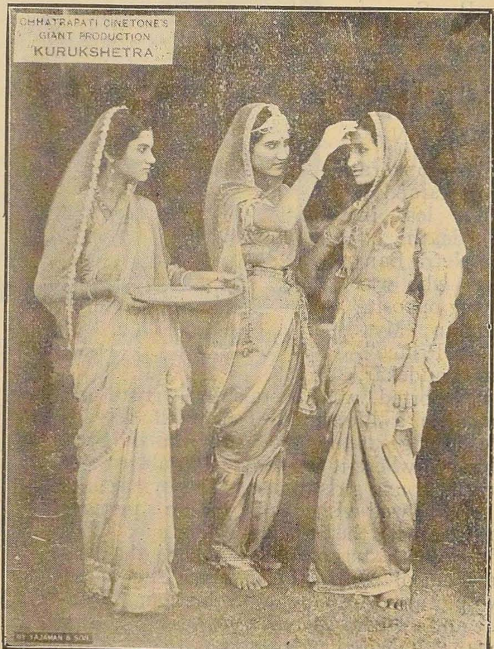
CENTRAL INDIA.

Sree Krishna of Gwalior is thinking to have a talkie set.

KOLHAPUR :

PRABHAT FILM Co. This concern has now nearly completed "Sairandhri" in which Miss Leela is acting as Sairandhri and Nimbarlar as Keechaka. It is the intention of the producers to make this picture their most outstanding production so far produced. With this purpose, they are not stinting either in money and labour. Prabhats have already earned a name for their spectacular settings but the sets used in "Sairandhri" will far surpass any they have hitherto used. For instance, the opening scene, were Keechaka returns from a fight covered with glory of victory, they have utilised a large number of horses and more than half a dozen elephants, kindly lent to them by the Maharajah of Kolhapur. Again, the picture is in multicolour and for the first time, Indian cinemagoers will have the opportunity of seeing a picture in India in colours. Master Vinayak, whom readers of "Sound and Shadow" will remember as the dashing hero of "Branded Oath" will appear in this picture as the old Chamberlain in Virata's Court and his make up and his acting were so perfect that the writer when he went to the studio for the first time could not make him out, "Sairandhri" is produced in two versions Marathi and Hindi.

I had occasion to see their last Marathi picture "Sinhagad" at the Royal Talkies, one of the neatest and most compact theatres I have seen of Kolhapur, and was struck by the perfect recording and clear photography. When Prabhat's pictures were shown in Madras I have noticed complaints, now and then, that their sound recording, though better than that of a large number of Indian studios is not as good as that of certain other companies while their photography could have been better. "Sinhagad's" photography



was as good as could be possible without artificial lighting while the outdoor shots were flawless and extremely beautiful. The sound recording of this film was very good. When I referred to Mr. Shantaram this difference between "Sinhagad" and the other pictures produced by his studio shown in Madras, he expressed his complete surprise and told me that this was the first time he had received this kind of information. As an instance he informed me that he himself examined in his studio the film of "Illusion" which I had in mind when I referred to this difference, and found the photography good. His explanation is that probably due to the distance of the screen from the projector, there might have been some diffusion of light.

The studio will be shifted to Poona in a month or so where they hope to have a completely equipped sound-proof studio. Their next picture will probably be a comedy picture with Bajjar Batto and Buka Sahib.

CHHATRAPATI CINETONE: Their picture "Kurukshetra" is nearing completion and their next picture will be "Sohrab and Rustum."

SYAM CINETONE:—"Partha Kumar" is progressing rapidly inspite of rains and the handicap of not having their own equipment. Some good offers have been received for the North Indian rights of this picture. It is problematical whether this studio will take any further subject after finishing this picture. Mr. Bal Pendarkar who is directing this picture will, it is reported, go again to Poona and join the Saraswati studio.

CHHATRAPATI CINETONE:—"The Work of the Mythological Extravaganza "Kurukshetra" is well nigh finished. The last scene of big Durbar is being arranged on most gorgeous costly settings. The picture will be released at Majestic Talkies, Bombay next month".

CALCUTTA

EAST INDIA FILM COMPANY:—The progress of "Aurat-Ka-Pyar" (Urudu) adopted from the story written by the famous playwright Aga Hashar Kashmiri and which was almost nearing completion, received a set back owing to the serious illness of Muktar Begum, who takes the lead in this picture. Meantime other small patches are being completed. It is presumed the picture will be released during July.

Production of "Mumtaz Begum" (Urudu) which had a rather chequered career had to be suspended again for various reasons. Mr. Mazhar Khan who appeared in the chief role, had a nasty fall from horseback, while attempting one of the most daring stunts for the picture. Mr. Mazhar Khan is reported to be improving rapidly and most probably shooting will be resumed by the end of this month.

The story has been ably directed by Mr. Aktar Nawaz. A story with a modern setting, it bristles with thrills and stunts and sustained action rarely met with in pictures produced in Bengal. The cast includes Miss Akhtari, Miss Anwari, Pehlawan, Bachan and Athar.

Mr. Krishna Gopal is the Cameraman.

"Savitri" (Bengali) is receiving finishing touches. Mr. Naresh Ch. Mitter is sparing no pains to make it an outstanding picture. He is taking great pains to introduce quite novel angles. For bringing out proper atmosphere, arrangements are being made for sending the production unit to Benares and other places of historic interest for location.

Shanti Gupta plays the lead and Jotin Das is in charge of Photography.

Mr. A. R. Kardar is busy with the production of "Chandragupta" partially based on historical facts. Few productions released in Bengal have received such careful attention in matter of settings, sceneries etc., faithful to the times in which the story is set. Gul Hamid and Sabita Devi are in the lead.

"Ramadoss" (Telugu) is making great headway. The role of "Ramadoss" is taken up by the well known stage veteran and Gramaphone artist Mr. Arani Satyanarayana, while the role of Kabir is ably interpreted by Mr. Ghantasala Radhakrishnaiah of Nellore. Both these are tried stage artistes of repute and the picture is no doubt to meet with even greater success than all previous Telugu talkies.

Mr. Akthar Nawaz is the Technical Director.

Mr. Pessy Karani late of the Imperial Film Co at Bombay has joined the company as director on a salary of Rs. 2500.

THE NEW THEATRES LTD:

(1) Their latest B. Talkie "Kapal Kundala" has been released at the 'Chitra' on the 20th May. The house is going crowded.

(2) The shooting of "Seeta" another B. Talkie is almost completed and only requires the finishing touches under Mr. S. Bhaduri as the director.

(3) The shooting of Yahoodi-Ka-Ladki will also begin very oon with Mr. P. Atorthy as the director.

(4) Preparation for "Mirabai" is going on in full swing. They have recently hired the Barua Studio for one month to shoot the picture.

(5) They are constructing a second studio at Tollygunge. It is expected to be completed very soon.

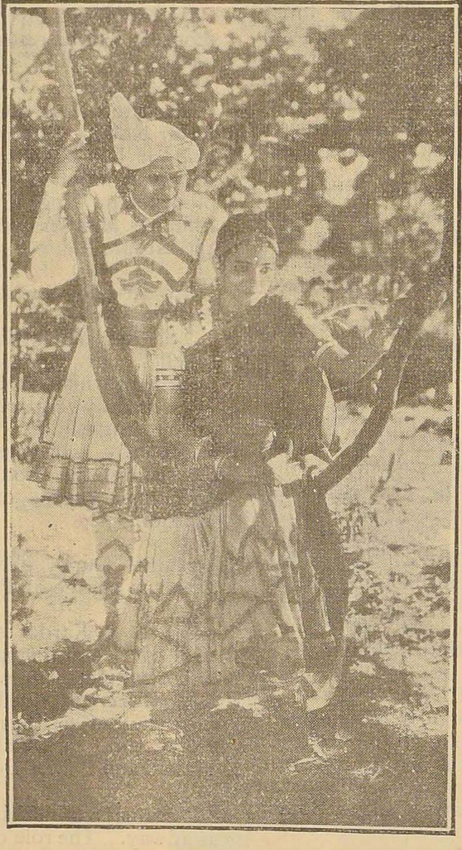
(6) Their three reeler comic "The Cousin Brother" has been released along with "Kapalkundala". The book has been directed by Mr. Dhiren Ganguli.

RADHA FILM CO:

The first talkie production of this concern, "Sree Gouranga" has been released at the Crown talkie house. It is running for the 5th week drawing good houses.

Their studio is now finished and the production will begin in full swing.

BURUA PICTURES:—The reconstruction of the Studio, is going on. Mr. Madhu Seal is in charge of the sound recording and the management has been entrusted to Mr. Ajit Lahiri.



Master Vittal in "Mysterious Prince."

MADANS—"Jaidev" Bengali Talkie with Jyotish Banerjee as the director is progressing and is expected to be finished soon. The story has been written by Mr. Phani Vidyavinode. The cast includes, Kshirode Gopal Mukherjee, Krishna Ch. Bandyopadhya Sons Kamala (Sisu) and Usharani.

A dispute has ensued with regard to the story of 'Mira Bai.'

Mr. D. K. Bose, the director, has adapted the story, from the original writings of Mr. Basanta Kumar Chatterjee and Mr. Hirendra Nath Bose. But there was a previous understanding between Mr. Chatterjee and the New Theatres that Mr. Chatterjee should be declared as the author of the book in the language.

"Mira Bai" based on or adopted from the stage drama of Basanta Chatterjee. This dualism from the contract gave rise to the dispute.

Savitri, a B. Talkie, produced by the Indian Film Industres, under Mr. P.N. Ganguli and Jyotish Banerjee which has been released at Rupabani has recently given rise to a dispute.

Mr. Babulal Chowkhani, is trying to have this picture shown at the Crown or Cornwallis because of its popularity. He is expected to bring litigation against Mr, P. N. Ganguli, Messrs Madans, Mr. Sukhlal Karnani and the Screen Corporation Ltd.

Around Foreign Studios.

ALLIED PICTURES :—

Allied Pictures Corporation has resumed production after a four week lull, with the shooting of the Hoot Gibson special, " The Fighting Parson ", to be directed by Harry Fraser who also wrote the original story. Immediately following " The Fighting Parson " three other features, now in preparation, will go into production.

COLUMBIA :—

The bank holiday declared in California did not for a moment halt production at the Columbia studios, and that briskly-moving company is going right ahead with its schedule with no sign of shutdown.

" Tampico ", the Joseph Hergesheimer story featuring Jack Holt, Fay Wray, Donald Cook and Noah Beery, with its immense sets and great number of extras, was never halted for a moment. And sets were put up and players tested for two more big productions—"Rules for Wives", a sensational melodrama with a woman lawyer and its central figure ; and " Cocktail Hour", a revelation of life among the wealthy and famous illustrators of New York. Edward Buzzell will direct the former and Victor Schertzinger the latter.

The popular Western star, Buck Jones, got under way with " The Cougar's Trail", supported by Dorothy Revier. Tim McCoy carried on with " Rusty Rides Alone ", another outdoor photoplay.

Columbia players and employees were luckier than most during the bank holiday, A fair proportion of their salaries was given to them in good hard cash, the balance in checks.

EDUCATIONAL :—

E. W. Hammons, President of Educational Pictures, after receipt of a telegram from E. H. Allen, vice-president in charge of production, advising that the studio employees would co-operate 100% in the present emergency, telegraphed instructions from New York for comedy production to continue, and for the studios to resume work immediately.

With in a few hours after receipt of the wire one company had actually started camera work, and another company was preparing to start.

C. C. Burr with " Torchy's Ghost " was the first unit to start production with Ray Cooke, Marian Shockley (1932 Wampas Baby Star) Franklyn Pangborn, Edmund Breese, Mike Donlin, Gayne Whitman and over one hundred extras put to work the first day.

Andy Clyde in " Loose Relations", to be directed by Harry J. Edwards under the supervision of Al Christie will start work on Monday, from a story by Edward Adamson and Ernest Pagano.

Officials of the Educational Fun-Factory declare that " A good laugh has as much a moral effect on the public, as a Presidential proclamation," and are acting accordingly.

FOX :—

Is now running with full steam ahead. The list of pictures, as originally scheduled by Winfield Sheehan, head of production for Fox Films, will proceed with only a few minor cast changes.

" Adorable," with Janet Gaynor and Henry Garat, and "Pilgrimage," featuring Henrietta Crosman, Marian Nixon, Norman Foster, Heather Angel and Maurice Murphy, has already resumed production.

Also picking up the schedule as outlined before the national emergency, two more pictures have gone before the cameras. These are Lilian Harvey's first American starring vehicle, " My Lips Betray," with John Boles, El Brendel, Henrietta Crosman and Maude Eburne, and " 5 Cents A Glass," which introduces Frank Croven, noted stage star and playwright, as a film director. Buddy Rogers and Marian Nixon will head the cast.

In addition, Jesse L. Lasky's third production for Fox Films, " The Power and the Glory," with Spencer Tracy, Colleen Moore, Ralph Morgan and Clifford Jones, has been started.

At regular intervals during the succeeding three weeks the Fox schedule calls for the start of "I Loved You Wednesday," with Warner Baxter, Elissa Landi and Victor Jory; "Hold Me Tight," with James Dunn and Sally Eilers, and "My Dear," with Heather Angel, Una O'Connor, Herbert Mundin, Merle Tottenham and Frank Atkinson.

"Berkeley Square," starring Leslie Howard, and "The Worst Woman in Paris,' both Jessee L. Lasky productions, also are scheduled to start during this time.

Of major importance during this period will be a big special, as yet untitled, which has been in preparation ever since the completion of "Cavalcade," and which has the same scope as that epic.

HAL ROACH:—

"The Best Man" is the title of the latest Laurel and Hardy comedy. In this instance the best man is a jig-saw puzzle fan who gums up the wedding. Other players in the cast are James Finlayson, Eddie Dunn, James Morton and Mary Bardell.

Zasu Pitts and Thelma Todd are completing their latest and last comedy for the current season at the Hal Roach studios. Spanky, four-year-old Our Gang member, Billy Gilbert and Lucian Prival are also in the cast. Gus Meins is directing.

Dickie Moore, leader of Our Gang kids, is all smiles as he arrives punctually every morning to attend school at the Hal Roach studios. His father has presented him with a brand new sailor suit and hat for receiving an excellent report card. Ship ahoy, Dickie!

METRO-GOLDWYN-MAYER:—

Nine feature pictures in work and ten others being prepared for immediate filming constitute the heaviest production schedule at Metro-Goldwyn-Mayer studios since the 1931 season.

Pictures in preparation, production of which will start in the immediate future include: "When Ladies Meet", in which Ann Harding, Alice Brady and Robert Montgomery will appear. "Tarzan and His Mate", Johnny Weissmuller and Maureen O'Sullivan reunited. "The Harbor", to be directed by Mervyn Leroy. "I Married An Angel", marking the revival of musical films. "Rhapsody", featuring Nils Asther. "Dancing Lady", starring Joan Crawford. "Bombshell", starting Jean Harlow. "The Late Christopher Bean", with Marie Dressler and Lionel Barrymore. "Night Flight", starring John Barrymore, to be directed by Clarence Brown. An unnamed original story as vehicle for Ed. Wynn, America's leading radio entertainer and famous comic of the stage.

Cameras are at present grinding on the following:

"Reunion in Vienna", starring John Barrymore and Diana Wynyard; Robert Montgomery in "Made on Broadway"; "Service", with Lionel Barrymore, Lewis Stone, Benita Hume and Elizabeth Allan, directed by Clarenee Brown; Ramon Novarro in "The Man on the Nile", with Myrna Loy and Reginald Denny; Marion Davies in "Peg O' My Heart"; Lee Tracy in "The Chaser"; "Hell Below", with Robert Montgomery, Walter Huston, Madge Evans and Jimmy Durante; Joan Crawford and Gary Cooper in "Today We Live"; and the arctic story "Eskimo", which W. S. Van Dyke is filming in Alaska.

METROPOLIAN:—

L. Arthur Carson—selector and distributor of: "Nuri"—"God Of The Mongols"—"Amazon Head Hunters"—"Terrors Of Amazon"—being released through Independent Exchanges.

"World International Distributing Corporation" is distributing, and will distribute, three Super-Special Features with featured Players of note—produced in Burma, Egypt, Persia, Turkey, Melanesia, and other places off the beaten path of travel; Adventure and Expeditionary picture; twelve Three-reel Featurettes, Novelties, Native Sports, Game Trial, Hunting, and other unusual productions. Will produce and distribute Independent Pictures of Merit produced by independent producers, as well as financing and completing productions that are uncompleted due to lack of finance by individual producers—providing their merit warrants such completion.

"Nirvana"—the first of the Super-Specials is nearing completion.

Larry Creutz is now editing "The Land Of Buddha"—the first of the travel Features, while research work and narrative is being prepared by Ernest Frederick Chester.

PARAMOUNT:—

Douglas MacLean, former stage and screen star and director and Max Marcin, noted author have become associate producers and Marcin will produce "Gambling Ship," a melodramatic adventure story in which Stuart Erwin and Carole Lombard will be featured. MacLean is at work on a comedy feature for early production. Neil Hamilton has been signed to enact the leading romantic role in "Terror Abroad," the drama of many murders on a yacht cruise. To assure fidelity to German costumes and customs in "Song of Songs," Marlene Dietrich's current production, Henry West, who had been an assistant to Pabst has been engaged. Sir Guy Standing will again be featured in the air story "The Eagle and the Hawk." B. P. Schulberg's next production will "Dead on Arrival," a romance of a police surgeon with James Dunn, Frances Dee etc., Edward Sutherland is directing 'International House" with Bela Lugosi in a comedy role.

RADIO:—

With the moratorium now a thing of the dead past, RKO Radio Studios are going ahead upon one of the most ambitious programs of production in Hollywood annals.

The threatened picture shortage has spurred this studio into a state of happy activity, with one picture being edited, three in production and eight in preparation to start in a short time.

Wheeler and Woolsey's new comedy, completed Saturday, is now being cut and edited. The three in actual production are "The Silver Cord," "Maiden Cruise," and "The Black Ace."

Scripts and casts are now being speedily prepared for eight more, announced by Merian C. Cooper, Executive Vice-President in charge of all Radio production, to start soon. These are Bill Boyd in "Emergency Call:" Joel McCrea and Dorothy Jordan in "Little Clown Lost;" Katharine Hepburn in "Morning Glory;" Constance Bennett in "Bed of Roses;" Richard Dix in "Ad Man;" "Jamboree," the new Cooper and Schoedsack production; "Flying Circus;" and "Little Women," also to star Katharine Hepburn.

Ann Harding's new vehicle, "Prelude to Love," will go into script treatment immediately.

UNIVERSAL:—

Universal City will not resume regular production until approximately May 1.

NOW FILMING.

"King of the arena" (Tentative title) Starring Ken Maynard, with Lucille Browne, Bob Kortman, Michael Visaroff, Jack Mower, Jack Rockwell, John St. Polis, Fred Mackeye, Robert Walker, William Steele, Ed. Coxen, Frank Rice. Directed by Alan James. Original story by Hal Berger and Ray Bouk. Scenario by Alan James, Produced by Ken Maynard, (Released through Universal) First of series of 8 pictures) Photographed by Ted McCord. Lou Collins, Assistant Director.

"Phantom of the Air" with Tom Tyler, Gloria Shea, William Desmond, Hugh Enfield, (12 chapter serial and final serial of 1932 schedule) Original story by Ella O'Neill and Henry MacRae. Scenario by George Plympton and Basil Dickey. Directed by Ray Taylor. Supervised by Henry MacRae, Assistant Director, Norman Lacey.

"S O S Iceberg" with Rod La Rocque Gibson Gowland, Leni Reifenstahl, Ernst Udet. Original screenplay by Tom Reed and Dr. Arnold Fanck. Directed by Tay Garnett (in Berlin) and Dr. Arnold Fanck (in Greenland for six months.) (Interiors now being filmed in Berlin studios).

IN PREPARATION.

"Only Yesterday". No cast. Suggested by best seller of same tittle by Frederick Lewis Allen. Screenplay by John M. Stahl, Ben Hecht, Gene Fowler. Directed by John M. Stahl. Associate Producer, E. M. Asher, Dialogue by William Hurlbut.

"Suicide Club". No cast. Suggested by Robert Louis Stevenson's novel. Adaptation by Laird Doyle. Screenplay and continuity by Tom Reed. No director.

"Kid Gloves" with Pat O'Brien. Original play and screenplay by William Anthony McGuire. Added dialogue by Jack O'Donnell. No director. Associate Producer, William Anthony McGuire.

"The Invisible Man" starring Karloff. Novel by H. G. Wells, Adaptation by Gouverneur Morris. Screenplay by R. C. Sheriff. Directed by James Whale.

"Black Pearl". No Cast. No director. Atmospheric scenes made in Tahiti by Irvin Willat. Original screenplay by Ray Doyle.

"Alaska Bound" Co-starring Slim Summerville and Zasu Pitts. Directed by Kurt Neumann. Original screenplay H. M. Walker and Earle Snell- Dialogue by Clarence Marks.

"Dangerous to Women". No cast. Original screenplay, continuity and dialogue by Tom Buckingham.

"Men without Fear". No cast. No director. Original screenplay, continuity and dialogue by Tom Kilpatrick.

Immediate release of a lenten special "The Voice of the Vatican", a one reeler revealing His Holiness, Pope Pius XI before a sound camera microphone for the first time has been prepared. The film contains interesting scenes of many important events in Vatican history, and views of the many progressive innovations inaugurated by the present Pope.

Secret shooting of Swift's *Gullivers' Travels* are going on which will be offered as Universal's big attractions.

BRITISH INTERNATIONAL :—

Pictures released include "The cases of Lord Camber's Ladies; starring Sir Gerald du Maurier and Gertrude Lawrence, Gene Gerrard's starring vehicle "Let Me Explain Dear" and "Sleepless Night" a comedy film with Stanley Lupino and Polly Walker in the lead and "Money Talks" the Jewish comedy with features Julian Rose in his first starring role.

Pictures under production are "Heads We Go" featuring Constance Cummings and Frank Lawton. "The Jewel Song" with the irresistable Stanley Lupino in the lead and "Hawleys of High Street" with Leslie Fuller as star after finishing which the star will be featured in "The Pride of the Force" under Norman Lee's direction. Lupino Lane has commenced production on George Lacy's first film under the worknig title of "The Murmurs". Gene Gerrard who has signed a new contract for a further period of two years will be starred in "The Love Nest."

BRITISH LION :—

Work has been completed on "Cleaning Up" starring the popular West End Comedian. Leslie Hiscott has now commence his next picture with the working title of "The Stickpin" a unique melodrama with a strong cast including Betty Astell, Henry Kendall etc.

GAUMONT GAINSBOROUGH :—

"Orders are Orders", a comedy which deals with the adventures of a film company who endeavour to make a picture of military life with James Gleason, Charolette Greenwood and Cyril Maude under Walter Forde's direction has been completed. Victor Saville is directing "I Was Spy" with Madeleine Carroll in the title role supported by Conrad Veidt and Herbert Marshall. The thrilling picture "Ghoul" for which Borris Karloff was specially brought over is nearly completted. Work has been started on three new pictures, "Murder Party" which will be directed by Mitchell Powell, "Never Comeback" with Tom Walls directed also by him and "Channel Crossing."

At Islington Studios, Jack Hulbert-Cicely Courtneidge vehicle "Falling for You" is in its final stages while "It's a Boy" is also progressing rapidly.

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